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Food

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THESE FACES, WHICH CAN BE REPROPORTIONED
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A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936



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have a fine human quality and are
painted in an unsurpassed manner.



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ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 12

WHY VOTE?

ARTHUR T. LOUGEY

In this issue of Art Director and Studio News appear listings, biographies and professional information on the candidates for the 1954 Art Director of the Year Award. The purpose of this editorial is to urge all NSAD members to study the information regarding the candidates and to be sure to cast a vote.

I can speak very feelingfully of the significance of this award from the standpoint of the recipient. For an art director there is no professional recognition more to be valued than this.

There is, however, a greater significance to the voting of this award than the glory it affords any one person. The real import of membership voting is not so much the assessment of individuals as the evidencing of a responsive membership.

The Award seems to me to be above all an outward sign manifesting the existence of art directors as beings, of art director clubs as organized groups and of the NSAD as a national society. The Award is the proof of the being of the art directors who give it—in Cartesian paraphraseology, "We think, and vote; therefore we are." It notifies the world at large, not only that there is an Art Director of the Year, but that there are Art Directors, year after year. It is this attestation to selves, clubs and profession which is of prime significance when AD's cast their votes for the '54 Award.

Therefore each member should play his part this year by voting, not only to honor a member of the profession, but also to reaffirm the very fact and importance of art direction.

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Bob Farbolin of La Driere studios

If you're seeking a light, deft touch,
Bob's gay, whimsical style merits your
consideration. May we show you more?

headquarters for automotive art for 26 years

LA DRIERE STUDIOS INC., 1700 CADILLAC TOWER, DETROIT 26, MICHIGAN



letters

High-plane ads pay off

The management and policy of the Miller Brewing Company is on a very high plane. They believe in quality—not only in conduct, in character of their buildings, but their facilities are the very finest and most beautiful. They believe in wholesomeness of approach, in earthiness, in dignity and prestige. They do not believe in violating or irritating the hospitality of the American home, whether it be through the medium of magazines, radio or television.

It is a fact that their product is of extreme high quality, for the Miller Brewing Company uses only the finest of ingredients, the best and most modern facilities, with complete sanitation. This brewery is known for its tile interiors, its beautiful chrome fixtures and copper kettles—where quality is maintained and doubly controlled throughout the entire plant. Their buildings have been built with civic pride in mind—beautiful in appearance and surrounded with landscaped gardens.

Because of the high quality of management and product it was felt that the advertising should naturally radiate it; and it could be done honestly and with a feeling that whatever we say regarding the high quality is true. Our client and this agency definitely feel that the American public also has an appreciation for the finer and more wholesome approach to advertising. Many art directors for years have advanced this idea, and the success of the Miller Brewing Company is definite proof that this is true—that the American public does appreciate quality. Therefore, we try to radiate quality in all of our advertising endeavors.

You may also be interested to know that we receive a tremendous amount of fan mail on these ads—all speaking very highly of this type of approach, and it is true with both men and women. Naturally, we have some definite reasons for everything that goes into these ads, and it is interesting to note the amount of mail we get referring to the unusual things. As an example, in the Christmas ad we have the old fashioned stove which has created a bit of favorable comment. This is true with so many of the other props, not excluding the gowns. We use the very finest of models, and our fashions are carefully selected.

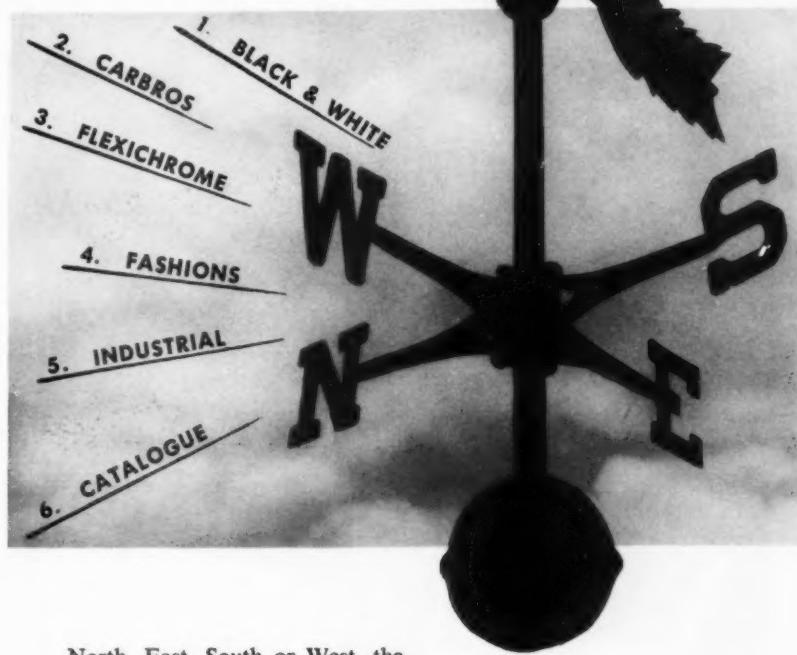
You might ask as to whether or not it pays—the Miller Brewing Company has always been behind in supply—the demand has exceeded the supply even though they have added on to their buildings in the amount of about \$36,000,000. The fact that our ads are quite different than any of our competitors in itself has value because of the originality and styling. It is also interesting to know that they have a cross-section appeal because the average housewife today is interested, not only in the serving of foods, but in the other ele-

RETOUCHING

IS A

MATTER OF

DIRECTION



North, East, South or West, the tools of the retoucher are basically the same. The difference between excellent and unsatisfactory retouching is easily recognizable. The reason Boyan & Weatherly is able to produce superlative retouching day in and day out is recognizable too—it is the result of direction.

Goodhue Weatherly, one of the country's finest retouchers provides that direction to a most competent and versatile staff of retouchers.

For consistently fine retouching,

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Ken Powers • Goodhue Weatherly • Joseph Boyan

Complete facilities for Layout, illustration, mechanicals.



BOYAN & WEATHERLY, Inc.

525 Lexington Avenue • Plaza 8-1110



I. J. Becker Studios

**every branch of photography
controlled Flexichromes**

480 Lexington Ave. New York 17
call EL 5-3696 for our representative,

associates:

- **Georg Blackwell**
- **Murray Duitz**

letters

ments of the ad as well. We have two or three identifications in the ad—its unusualness, the fairly large bottle which does not detract too much from the illustration, and our logotype which is quite apparent. It naturally takes courage to run advertising endeavors of this type, but we strongly feel that there is much still to be done to bring advertising in general up to a higher level. Quality advertising has been discussed for years by art directors, and I believe the success of these ads is proof of better advertising results. We also have proof and examples of this in our television and sports advertising as well.

C. A. Mathisson,
President,
Mathisson and Associates, Inc.



Cover Designers

Artist-designer Arnold Fujita, born in Los Angeles, California—27 years old— bachelor. At 19 went to New York City where he served as an apprentice in a silk-screen factory and then went into aircraft drafting. For 2½ years he served in the army where he did artwork in training aids. He returned to Los Angeles and free lanced as a window designer and graduated from the Art Center School at Los Angeles after 3½ years. His first agency experience started in the bull-pen at Abbott Kimball Co., Inc., in Los Angeles and later at Hal Stebbins, Inc., Los Angeles. Moving to San Francisco he free lanced at Stanford Sandwick Studios, and for the past year has been employed as an Art Director at Foote, Cone and Belding, San Francisco.

Photographer, Barney Vogel was born in Chicago, and educated in New York City. Social Science major in college. Photographic schooling none, other than self taught until he got out of Army in 1945. Served an apprenticeship with local photographer and learned that there was a lot more to learn. Prior to War 2, worked on newspapers, in New York City, and Chicago 5 years. He now has his own studio in San Francisco.

ALBERT DORNE

Master of picture organization and drawing, Albert Dorne is recognized everywhere as one of the world's foremost illustrators. This picture appeared originally in Collier's magazine. Reproduced by courtesy of Collier's.



ALBERT DORNE IS ONE OF AMERICA'S 12 MOST FAMOUS ARTISTS WHO WILL GUIDE YOU TO A SECURE, MONEY-MAKING art career

AMERICA'S 12 MOST FAMOUS ARTISTS



Here's Your Chance of a Lifetime to go further, do better, in advertising art and illustration. Here's an opportunity to learn to apply to your own work the techniques developed by Albert Dorne and his famous colleagues.

Commercial artists from coast to coast tell of amazing progress after just a few lessons in the Famous Artists Course. Send the coupon now for the free illustrated brochure that tells how *you* can be trained . . . right in your own home . . . in the proven methods of America's 12 Most Famous Artists.

Attention, Fine Arts Painters! Whether you've achieved "exhibition" status or not, a whole new money-making career may await you . . . in commercial art.

Famous Artists Course

Studio 41C, Westport, Connecticut

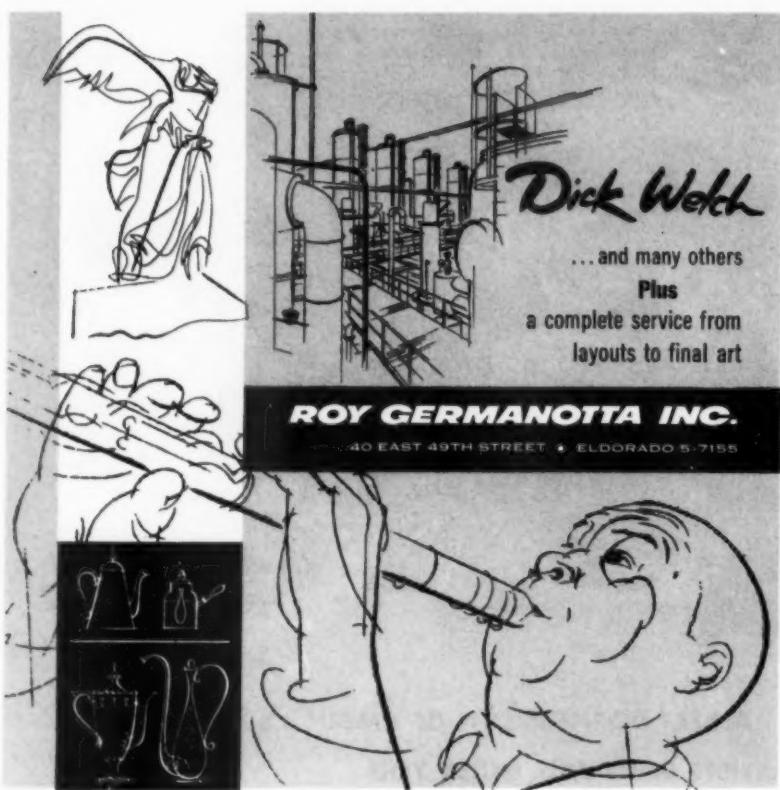
Please send me your free booklet on how to get to the top in art.

Mr., Mrs., Miss _____ (PLEASE PRINT!) Age _____

Address _____

City, Zone, State _____





business briefs

January sputtered along for most New York and Chicago studios but towards the end of the month began to reflect fair activity. Other markets continued stronger and steadier, percentagewise.

Although photography has done proportionately better than art in recent months, there have been a number of important personnel shifts from studio to studio. And many a photoreporter has shifted over to the greengold pastures of TV.

Color processors, on the heels of a big year, are off to a strong start in '54. Big and steady early year activity is encouraging most processors.

Readjustment, not recession, is the word for 1954, says William C. Sproull, President of the National Industrial Advertisers Association. NIAA Executive Secretary Blaine G. Wiley predicts the best year ever for industrial advertising.

TV's threat to other media is waning, say Newspaper Advertising Executives. At meeting they pointed to newspaper lineage in 1953, which hit a record high, being 4.1% ahead of 1952 according to Media Records. Same source notes automotive ads lead the pack with a 30.3% jump in newspaper lineage. Increased use and improved color quality is expected to spur ROP figures to new highs this year.

Magazines, too, prospered despite TV. Publishers Information Bureau shows ad expenditures reached an all time high in 1953 of \$560,508,612, a 5.9% increase over 1952.

In the face of these figures there is less alarm over what the effect of full scale color TV will be. Perhaps it will only stimulate more color in space advertising and promotional literature.

Though advertising and art look ahead to a strong year, business generally is expected to fall off, temporarily, about 3%. This would mean a rise in unemployment from 1½ million to close to 3 million, says Research Institute of America, with shorter workweek and less overtime. It's a drop, not a collapse. Upturn is anticipated by early 1955 or late 1954.



Endorsements, Inc.
Est. 1945

world's leading service organization for
the obtaining of testimonials and endorsements

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New York 36, N. Y.
CH 4-7257

WASHINGTON HOLLYWOOD CHICAGO LONDON PARIS

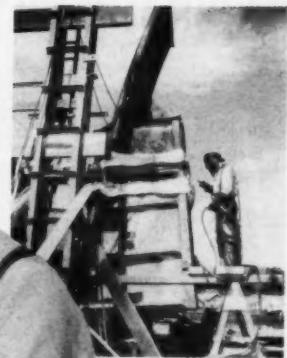
RETTOUCHING

JUD REAMY STUDIO

77 Park Avenue • New York 16 • N. Y.
MURRAY HILL 5-3386

"We never worry when Interstate takes the pictures"

**Says Al Sneden, Art Director
BBDO Pittsburgh**



▼
BBDO Pittsburgh is constantly faced with the problem of getting *quality* photographs everywhere in the U.S.A. Al Sneden says, "Even when I can't supervise the job myself, I have complete confidence in INTERSTATE to cover most any photography assignment for our clients. INTERSTATE has taken the time to learn our problems, so we seldom have a slip-up. I don't have to nurse-maid the jobs, we get frequent progress reports, deliveries are made when promised, and the quality of the work is high whether black and white or color."

For a typical assignment, Mr. Sneden simply calls us, outlines the problem, and tells us who to contact. INTERSTATE does all the leg work — arranging shooting dates, procuring models, briefing the photographer on necessary lighting and camera equipment, desirable camera angles, and client restrictions.

If reporting coverage is needed, a qualified reporter goes along who knows how to extract meaty testimonials from the toughest customers. He has a complete report of product features, plus a questionnaire (both prepared by INTERSTATE.)

We cover any type of assignment: architecturals inside or out, the use of stainless steel in a paper mill or electrical cable in a coal mine, an aerial of a plant or bridge, a testimonial or a detailed performance data case-history from a satisfied customer. All this, anywhere in America, in 24 hours if you need it. Motion pictures and 3-D, too.

2100 selectively-screened photographers and reporters are ready to serve you. So for quality photography or reporting the *painless* way, get in touch with INTERSTATE and make us prove we can do a job for you.

Interstate photographers

DIVISION OF INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

247 WEST 46TH STREET, NEW YORK 36, N. Y. Circle 6-4950-1-2

photos · reports · anywhere in America
in 24 hours if you need them

INTERSTATE PHOTOGRAPHERS

Division of
INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.
247 W. 46th STREET, NEW YORK 36, N. Y.
ALEXANDER ROBERTS, General Manager

- Please give me more information about your service.
 Have your representative call.

NAME.....

COMPANY.....

DEPARTMENT.....

ADDRESS.....

CITY AND STATE.....

SCRATCHBOARD
SUPPORTED BY A COMPLETE ART SERVICE

c.a.parshall studios

19 W. 44 ST., N.Y., PHONE: MU 2-7952

tax talk

MAXWELL LIVSHIN, C. P. A.

Are Commercial Artists Subject to the New York State Tax on Unincorporated Businesses?

Article 6 of the Unincorporated Business Tax Law declares what shall constitute unincorporated businesses and specifically excludes certain professions, namely the practice of law, medicine, dentistry and architecture.

The New York State Income Tax Department has ruled that "a profession includes any occupation or vocation in which a professed knowledge of some department of science or learning is used by its practical application to the affairs of others, either advising, guiding or teaching them, and in serving their interests or welfare in the practice of an art founded on it. The word implies attainment of a professional knowledge as distinguished from mere skill, and the application of such knowledge to uses for others as a vocation."

The Tax Department has stated on several occasions, that it does not regard the occupational activities of a commercial artist as the practice of a profession for which exemption is granted. However, these decisions have not been as definite as it would seem. Exemption has been granted to the "fine" artist.

The Tax Department has defined the "fine" artist as one who strives for perfection and creates something worthy of an exhibit. It says that the "fine" artist follows individual artistic tendencies when commissioned to paint a portrait or a mural. The commercial artist is, on the other hand described as one who usually works under the direction of his buyer and paints in accordance with the buyer's requirements and, in every sense, is in business to satisfy his customers. The Tax Department says that the works of a "great" artist increases in value with age, whereas a commercial artist's drawings usually have little value after their commercial use.

The following letters were written by an accountant for a commercial artist protesting the assessment of this tax by the New York State Income Tax Department and should be of interest. The Tax Department's answers follow in sequence:

Dear Mr. Livshin:

I wonder if you could give me your advice in the following matter:

I have been a free lance designer of books, etc., for many years.

On June 19, 1952 I received a notice from the State of N. Y. saying that I was delinquent in paying the 1950 Unincorporated Business Tax. I was assessed a sum, plus penalty, which I paid.

At the same time I started a correspondence with the Bureau claiming exemption and refund, because I felt I should not be liable to such a tax. I said, that, as an artist, I was as much a professional as an architect, and had less of a "business," and architects are named among the professions exempted from this tax, under Section 386 of Article 16A of the Tax Law.

My request was finally passed on and denied. I was advised that all I could do now was to ask for a hearing.

Is there any way to avoid this obviously unfair tax?

Yours truly,
Consultant AD

**State of New York
Department of Taxation and Finance
Income Tax Bureau
Albany 1, N.Y.**

Dear Sir:

re: your letter No. AA-478833, dated June 19, 1952.

You take the position that Mr. "X's" activities constitute the carrying on of an unincorporated business, that subsequently any income derived therefrom is subject to the Unincorporated Business Tax.

Mr. "X" cannot agree with your opinion.

Taking into consideration the activities of Mr. "X" and also the definitions as expressed in Article 6 "Professions" on page 212 and page 213 of your "Unincorporated Business Income Tax Regulations," I should like to say that Mr. "X" is *not* to be classified as a "Businessman" but he is a "Professional man."

Mr. "X" calls himself a "Designer." He is an expert in typographical matters and—because of his extensive experience and knowledge in this specialized kind of profession—his advice is sought by Publishers and Printers.

He gives his advice in general and his own designs are in fact layouts. These layouts function in relation to the endproduct (produced by Publishers and Printers) as an Architect's plan functions for a Builder.

All the other requirements to be clas-

(Continued on page 14)

Agency: McCann Erickson
Client: National Biscuit Company
Art Director: Ken Hoversick



art for television

h. c. sanford associates

34 east 39th st., n. y. murray hill 6-2068

*here's Millie...
another edition
from our TV
art department*



*story boards
product models
flip cards
tclips
slides
displays
illustration*

To Exacting Art Directors

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for *complete reliability*.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 6 E. 46th St., N. Y. 17, MU 7-2172

Call Tosca For Fast, Fine, Service!

Free!



Just off the Press!

The answer to your many color problems . . . and it's yours for the asking . . . write or phone for Kurshan & Lang's new 16 page color handbook . . . full of important color information, prices . . . time and delivery schedules. Valuable tips on when, how and why the leading art directors and photographers always count on K & L for professional QUALITY color services.

- EKTACHROME PROCESSING
- DYE TRANSFER COLOR PRINTS
- DUPLICATE TRANSPARENCIES
- FLEXICHROME MATRICES

plus other essential services for reproducing and projecting color.

murray hill 7-2595

Kurshan & Lang

CUSTOM COLOR SERVICES
L. ZOREF, associate

10 east 46th st., new york 17

tax talk

(Continued from page 12)

sified as "Professional" are also met:

All the income is derived from personal services; there is no capital invested in Mr. "X's" profession except certain disbursements for professional books and certain supplies. Capital is not a material income producing factor.

I, therefore, expect you to agree with me that Mr. "X" should be classified as a "Professional" and that you cancel your claim for Unincorporated Business Tax.

Respectfully yours,
Accountant

Dear Mr. Accountant,

This will acknowledge receipt of your letter dated June 30th, 1952 relative to the above cited assessment.

The Bureau notes your protest of the assessment against the taxpayer for Unincorporated Business Tax in which you state that the taxpayer is to not be classified as a business man, but that he is a professional man and calls himself a designer. Also, that he is an expert in typographical matters in which he specializes.

Under Article 6 of the Unincorporated Tax Law, the Statute, in declaring what shall constitute the Unincorporated Business, excludes certain professions and is limited in its application to other professions. It excludes the practice of law, medicine, dentistry and architecture. The Statute also excludes from the meaning of the term "Unincorporated Business" the practice of other professions if more than 80% of the gross income is derived from the personal services actually rendered by the individual, and capital is not a material-income-producing factor. Three things need to be emphasized in this connection. First, the practice of a profession must be involved. Second, more than 80% of the gross income must be derived from the personal services actually rendered, and third, it must appear that the use of capital is not a material income-producing factor.

In general, it may be said that a profession includes any occupation or vocation in which a professed knowledge of some department of science or learning is used by its practical application to the affairs of others, either advising, guiding or teaching them, and in serving their interests or welfare in the practice of an art founded on it. The word implies attainment of professional knowledge as distinguished from mere skill, and the application of such knowledge to uses for others as a vocation.

Since it does not appear that the taxpayer is practicing a profession as stated above, it must be held that he is subject to the Unincorporated Business Tax and the assessment is accordingly sustained.

Remittance of tax should now be made in order to avoid the accumulation of

(Continued on page 15)

The NEW MORILLA Artist INDIA INK Pen

with the extra interchangeable Point and feed section. For Broad Lettering or thin, fine Detail Drawing.

- Flexible 14 Kt. Gold Point
- Easy to take apart
- Easy to clean
- No Clogging
- No Leaking
- Guaranteed

Beautiful, Standard Size Pen. Point is protected by retracting into barrel when not in use.

COMPLETE WITH BOTH PEN POINTS AND FEED SECTIONS

\$7.75

Only

Ask your dealer,
or write for folder

The MORILLA Company

330 E. 23rd St., New York 10, N. Y.
706 So. Magnolia, Los Angeles 5

HARRY C. DECKER, INC.

CARBRO & DYE TRANSFER
FROM TRANSPARENCIES
AND SEPARATION
NEGATIVES

MU 5-4295

404 Fourth Ave. - Room 1507

RALPH TORNBERG INC.

advertising photography

1780 BROADWAY, CORNER OF 57TH ST.
NEW YORK 18 • COLUMBUS 5-5864

tax talk

(Continued from page 14)

statutory charges, referring to the assessment number.

Since no application for revision has been filed on Form 113 as provided for under Section 374 of the Tax Law, this letter is not intended as a denial upon which a demand for hearing may be submitted. If you do desire further review, Form 113 must be filed within one year of the date of the assessment. These forms will be mailed upon request, or may be obtained at our New York Office.

Very truly yours,
Morton T. Valley
Assistant Director,
Income Tax Bureau

Morton T. Valley
Income Tax Bureau
N. Y. Department of Taxation And Finance
Albany 1, N. Y.

Dear Sir:

In reference to your letter of August 22nd and on re-reading my accountant's letter of June 30, 1952, I wish to amplify and possibly clarify my claim that I am not a businessman.

I am functioning as a designer of printed material and in order to perform such services, had first to obtain knowledge in various fields. I was trained as an artist (lettering, drawing, painting, etc.) in order to make the sketches necessary for submission to my clients, just as an architect makes sketches of his proposed buildings. Then I was trained as a printing expert, studying with various printers, engravers, etc. This enables me to convert my sketches into layouts and instructions to printers and engravers, who then in turn produce the printed material (books, booklets, mailing pieces, etc.) directly for my clients, just as an architect makes plans for a builder to execute.

All my income is derived from my personal services as an artist. I do not get any commissions.

Capital (which in fact I do not have) is not an income producing factor.

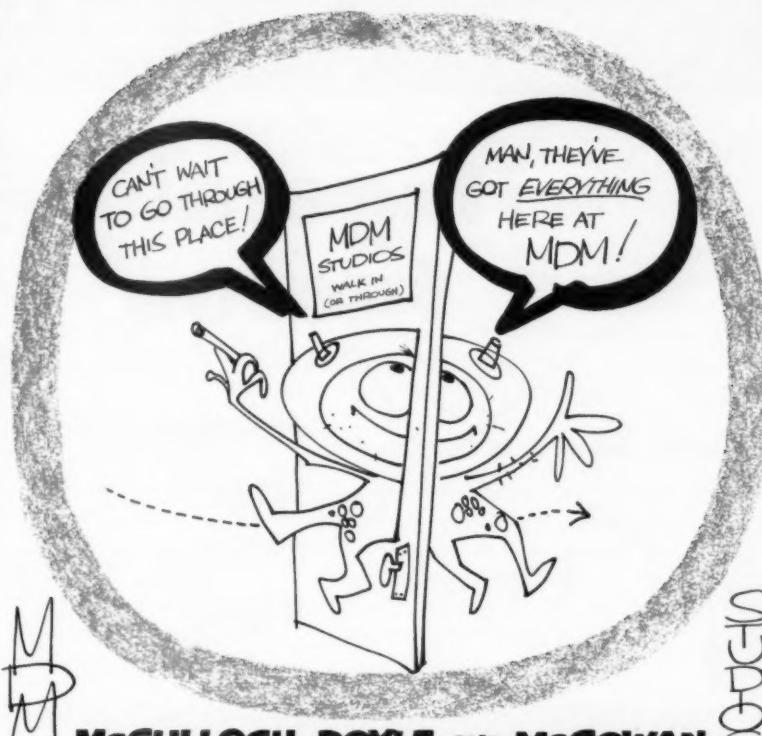
Yours truly,
Accountant

Dear Mr. Accountant,

Reference is made to the above entitled matter, in which revision of the assessment notice was applied for on the grounds that your occupational activities did not constitute the carrying on of an unincorporated business.

From a review of the facts as outlined, such occupational activities engaged in by you, cannot be considered to constitute the practice of a profession for which exemption was permitted under Section 386 of Article 16A of the Tax Law, and therefore, it is immaterial whether such occupational activities represented personal services and capital was not an income producing fac-

(Continued on page 54)



McCULLOCH, DOYLE AND MCGOWAN
2300 GUARDIAN BLDG., DETROIT

*Artists supplies for the agency, studio,
and professional artist since 1897.*

Henry H. Taws Inc.

1527 Walnut Street
Philadelphia, Pa.
Phone: RI 6-8742



in and around

BOSTON

*you can waste a lot of time
chasing letterers, layout men,
illustrators and cartoonists —
Or you can call this really creative studio service.*

associated artists

296 Boylston Street, Boston, Massachusetts
Commonwealth 6-7560



Fitzgerald studios



**Advertising Art
Design
Illustration
Lettering**

1005 STEPHENSON BLDG. DETROIT 2, MICHIGAN . TR. I-7554

Tech Photolabs

**Quality
Flexichrome Printers**

- **Save time
with the right print**

- **Our technicians have made
over 25,000 prints
of all sizes**

- **MURRAY HILL 3-5052**

**14 East 39th Street
New York 16, New York**



CARBRO PRINTS INC.

18 East 49th Street, New York 17
Nicholas Langen, President Plaza 3-3911.



the case of THE VERBAL CORRECTION

report of the Joint Ethics Committee

An artist was called by a studio on a Friday afternoon to render an illustration in full color. The job was needed for delivery on the following Monday morning. He was given a thumbnail sketch of the illustration showing a design with four figures.

The artist delivered the finished illustration on Monday and the studio rejected it. The illustration should have contained the figure element repeated three times instead of four. This, the studio claimed, had been explained verbally to the artist on Friday. There was no way to correct the illustration and the studio man did the illustration correctly and sent the artist a check for 15% of the agreed price.

The artist appealed to the JEC claiming that the illustration was done in accordance with the sketch. He had returned the check for partial payment to the studio and asked for full payment on the grounds that he had completed the illustration in accordance with instructions.

The JEC suggested mediation of the matter and brought the parties together. They brought the illustration, the sketch and also the final accepted illustration. There was no question of the validity of the studio's claim that the four-figure design was unusable when the reasons of the client were explained.

In discussion, it was definitely a case, not of unethical procedure, but the old bugaboo of week-end rushes and verbal instructions. The artist admitted that he may have been told the change from the four figures of the sketch. On the other hand the studio man agreed that he too had made no pencil notation or given other written instructions. The studio suggested that they send a revised check to the artist, who in turn agreed to accept whatever they thought was fair.

Obviously it is advisable not to give, and not to accept, verbal instructions when written instructions can be obtained.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

quick to stick and permanent!



Use **HIGGINS VEGETABLE GLUE**

when you want things to stick **FOR KEEPS!**

Here's the perfect, extra-strong adhesive for sticking paper or cloth to paper, wood, leather, glass or metal. Fine for binding books and portfolios, making lampshades, scale models of sets, stretching drawing paper, etc.

Ideal for Studio, School, Home Use

Higgins Vegetable Glue is clean, smooth, sweet-smelling . . . extremely easy to use. Artists and craftsmen are constantly finding new uses for this stronger adhesive that stick things together "for keeps"!

AT ART SUPPLY STORES EVERYWHERE



By the makers
of the famous
**Higgins American
Drawing Inks**

HIGGINS VEGETABLE GLUE

NOW

*Due to circumstances
beyond our control*
we are in a better position to
execute your photographic problems***

HENRY DRAVNEEK

Associates

214 EAST 41ST STREET, NEW YORK 17, N.Y. • OXFORD 7-2166

*The Gremlins (plumbers, electricians, etc.) have left our new studio.

**If this sounds like a paid advertisement . . . it is.

P. S. Have Trampoline and Tuxedo . . . will travel.



THE FINEST MEDIUMS OF THEIR KIND IN THE WORLD!

CRAF-TONE - YOU WIN!

The lightning-fast way to use Ben-day! 248 individual patterns! Processed on adhesive-backed, thin gauge, matt-finish acetate for better, cleaner NON-GLARE reproduction. Perfect for quick-shading artwork for newspaper reproduction, direct mail pieces, posters, maps, graphs, technical drawings, silk-screen process work. Standard (black) . . . and reverse patterns (white). Just strip it on . . . burnish it down . . . and you see striking effects in art . . . right at the start! FREE Craf-Tone pattern chart available at your Craftint dealer, or write direct.

CRAF-TYPE - YOU WIN!

Alphabets . . . Numerals . . . Symbols . . . in all popular styles and type sizes! On transparent, self-adhering sheets. Just place . . . burnish down . . . that's all! For smash headlines, for curving type, for every conceivable use and effect. Eliminates expensive typesetting and artwork lettering! Speeds copy preparation . . . saves money for artists, designers, draftsmen, map and chart makers, layout and production men! On matt-finish transparent sheets for better, cleaner, NON-GLARE reproduction! FREE pattern chart at your Craftint dealer, or write direct.

Craftint

THE CRAFTINT MANUFACTURING CO.

1615 Collamer Ave. • Cleveland 10, Ohio



POPAI exhibition set for NYC

Designers and manufacturers of retail store displays will hold an exhibit at the 8th Annual Symposium and Exhibit, sponsored by the Point-of-Purchase Advertising Institute, at the Hotel Statler, New York City, March 30, 31 and April 1.

Two merchandising clinics for advertising agencies will be an added feature. The symposium-luncheon will be held on Thursday, April 1, in the Grand Ballroom.

Starch shows fame helps

Daniel Starch & Staff, in a new study of testimonial ads, have ascertained that celebrity testimonials obtain higher readership than conventional ads.

One hundred testimonial ads, from five consumer magazines, were used and matched with the same number of conventional ads of the same size and color, in the same publications and for the same products of the same classification.

Specific implications are: greater effectiveness is obtained when illustration predominates, when celebrity is shown in close relationship to product, when more than just his head is shown, when no name identification is needed and when comments made by celebrity are brief. Ads showing men with products for both sexes and women with women's products got higher readership.

Famous Artists announces new course, new faculty

Al Dorne, president of the Famous Artists Schools of Westport, Connecticut, has named ten new faculty members for its recently launched Painting Course. They are: Ben Shahn, Stuart Davis, Doris Lee, Arnold Blanch, Fletcher Martin, Adolf Dehn, Dong Kingman, Ernest Fiene, Will Barnet and Syd Solomon.

The Painting Course is a three-year course designed especially for the amateur painter.



Roberts promoted Frederick H. Roberts has been promoted to manager of production and distribution as well as art director of Shell Oil Company's public relations department.

Mr. Roberts joined Shell's advertising department in 1932. He is a member of the National Society of Art Directors and the Art Director's Club of New York.

Sales Aids Show date set

Advertising Trades Institute has announced May 10, 11 and 12 for its Sales Aids Show which will be held in the Grand Ballroom of the Biltmore Hotel, New York City. The first show of its kind, it will demonstrate the latest advancements in services and products for the selling field; visual aids, displays, premiums, sales presentations, packaging, etc. For further information contact Thomas B. Noble, suite A511, 270 Park Ave., New York 17, N. Y.

Display gallery opens

Permanent Gallery of New Displays and Animations has opened in January at Walter Marshak, Inc., 30 Rockefeller Plaza, New York.

Publications bow; new Time mag due

Time, Inc. will introduce its new weekly sports magazine August 7. The as yet unnamed magazine will be the same size of the New Yorker and will have an initial run of 500,000 copies. Though it will be primarily pictorial, it will carry more editorial material than Life magazine. Staff has not yet been definitely established, according to acting art director, David Rich.

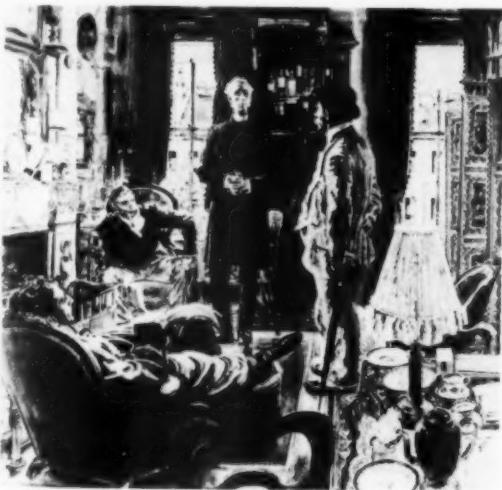
Admiration, The Negro Woman's Fashion Companion, which bowed in January, is the first such magazine in its field. Published by Admiration, Inc., New York, format is 8½ x 11 and circulation is guaranteed at 50,000. Art Director Clyde Gilliam buys fashion and short story illustration.

Twin pocket-size magazines, Reward and Tops, have been introduced together. Reward is a true-crime mag described as bloodthirsty, and its mate, Tops, is a girlie-book of news features. Art director is Peter Raoul and he's using mostly photographs for illustration. Publisher is J. B. Publishing Corp., 53 E. 34th St., New York.

Automation will bow this spring. It will cover the complete science of automatic production. Editorial content will be directed to management, engineering and production personnel. Publisher is Penton, Penton Bldg., 1213 W. 3rd St., Cleveland.

Book match competition stages 2nd annual

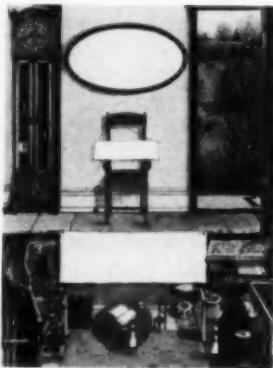
Match Industry Information Bureau of New York City held its second annual Book Match Advertising Competition last month. In giving Joshua awards for winners the art director and designer receive full credit as well as the advertiser. These names will be announced with photographs of the winning designs in April AD&SN.



First Prize



Second



Third

Society of Illustrators winners In the Best Illustrations of the Year contest conducted by the Society of Illustrators, Robert Fawcett won first prize with his drawing for Collier's. Al Parker was second choice for a Good Housekeeping illustration. Third place went to Eric Blegvad for a Woman's Day illustration.

Design workshop begins at New School

Book Design and Illustration workshop course is being added to the curriculum of The New School for Social Research, 66 W. 12 Street, New York. Directed by Hellmut Lehmann-Haupt, workshop meets Thursdays at 8:30 p.m. The series will cover current book production and give practice in lettering, layout, elementary block printing, illustration, designing and binding. Class will help to produce a book for a New York publisher.

Chicago to exhibit book winners

Fifth Annual Exhibit of the Chicago Book Clinic competition winners will be held at the Chicago Public Library during the month of May.

Judging is being done in four categories: trade books, textbooks, subscription and reference books, sponsored books. Standards for judging winners are design intention, readability, illustrations as a reflection of content, production intention, printing impression and register, and binding workmanship and materials.

Hale lectures on anatomy at ASL

Robert Beverly Hale is giving a series of 10 lectures on anatomy at the Art Students League on Wednesdays at 8:00 P.M.

Remaining lectures are: March 17, the shoulder girdle and muscles which influence its movements; March 24, the shoulder girdle continued, the neck; March 31, upper arm, elbow, forearm; April 7, the hand.

Individual sessions are 75c to members and \$1.00 to others. 215 W. 57th St., N. Y. C.

SF Artists' club elects

San Francisco's Artists' Club has elected Don Short, Walter Landor & Associates, president. Other officers elected were Roger Sheridan, Max Lampers & Associates, and Robert Strohmeyer, Strohmeyer Studios, vice-presidents, and Roy Smith, Smith & Evans, treasurer.

Forum to discuss magazine design

March Creative Plus Forum, sponsored by New York Artist's Guild, will deal with "How Magazines Blaze U. S. Design Trails."

Two leading magazine designers are featured speakers: Merle Armitage, art consultant for Look magazine and Richard Gangel, promotion art director at Life and Time magazines. Carl Weiss, moderator, will analyze jobs and design opportunities in the trade magazine field.

Forums will be held at Wendell Willkie Freedom House, 20 W. 40 Street, New York, at 7:30 P.M., March 24.

ENJOY
nobody

New type face

Amsterdam Continental announces the arrival of Studio Bold, companion to the Studio series, designed by A. Overbeck for Typefoundry Amsterdam. In sizes 10 to 72 point, Studio Bold is available from Amsterdam Continental at 268 Fourth Avenue, New York.



ASL poster winners In the recent Outdoor Poster Art Competition of the Art Students League, Lloyd Baker won first and third prizes and Arnold B. Wagner received the second award.

Contestants were members of Frank Riley's commercial art classes. Shown

above are Mr. Baker and Mr. Wagner with their winning posters.

Judges for the competition were Arthur T. Blomquist, J. Walter Thompson; Harold C. McNulty, BBD&O; Barney Schultz, Biow Co.; and E. V. Bright, Warwick & Legler. Mark B. Seelen, Outdoor Advertising Inc., served as consultant to the competition.



Ad quality gives prestige Russeks has given full page, high quality treatment to a simple cotton dress that costs \$12.95. Background color, which is subtly shaded russet, is closely related to the browns, reds and yellows of all portions of the ad except the white dress which stands out strikingly. William Bell made the photograph and AD Ben Lichtenstein made the layout around it.

Code followed direct mail After delivery of a question and answer message to 31 RCA executives, William H. Weintraub & Co. followed through with this Morse code reminder to the listed individuals. Code symbols mean RCA. Paul Rand, the AD behind the ad, says their switchboard was swamped with calls from people unrelated to the message to find out what the symbols meant.

Store ad winners announced

The May Company, Los Angeles, was awarded the Retail Advertising Week Gold Cup by the National Retail Dry Goods Association in their newspaper advertising contest. First prize in the larger store category went to L. Bamberger & Co., Newark, N. J., for their anniversary campaign. For the smaller stores Smartwear-Irving Saks, Roanoke, Va., took top honors for their institutional campaign.

Contest was judged by results obtained as well as on the basis of copy and art approach. Work of the 18 winners was exhibited at the NRDGA New York convention in January.



Much grey space Symbolic ring took up about 1/120th of the ad space, which was light grey with surprised copy. Client was Security Mutual Life Insurance Company. Leon Karsakov of Bresnick Co., Boston, was art director. Marty Bauman (New York) photographed the gold ring.

Kodak names salon winners

Top Award, the George Eastman Memorial Medal, of the 19th Kodak International Salon has been won by Louis J. Parker of the Rochester division. His photograph was of wind patterns in sand dunes, entitled "Desert Ridges."

Second award went to K. Harry Koller, also of the Rochester Kodak division, for his photograph of a sailboat in quiet waters.

The Salon is open to employees of Eastman Kodak Company throughout the world.

Auto ads in high gear

Most automobile companies are agreed on one thing this year. Sales and advertising efforts must be stepped up to combat possibility of sales slump in 1954. How some of the leading companies are introducing their new lines via magazine ads is shown here. Apparently the companies do not all agree on their sales pitch, which varies from manufacturer to manufacturer and price bracket to price bracket. Ford is stressing performance; Lincoln is continuing to stress style and its "Designed for Modern Living" theme; Pontiac ad also has that modern living feel; Cadillac emphasizes style in its picture which features the car spread across two pages and just a color panel for a background with copy divided between style and performance pitch; Nash shows four of its models in one ad, and Packard, showing one large car picture, features medium price in its headline.

c)

PRESENTING THE 1954 LINCOLN - THE NEWEST TREND IN MODERN LIVING

LINCOLN
DESIGNED FOR MODERN LIVING
ENGINEERED FOR MODERN DRIVING

a)

A Genius Suspends Himself
Presenting the 1954 Nash Ambassador

NASH
AMBASSADOR
Sedan
Station Sedan
Sedan Delivery
Custom Sedan
Custom Station Sedan
Custom Sedan Delivery

b)

Announcing the 1954
PACKARD Patrician
America's new choice in fine cars

b)

54 FORD
The Advanced Design for Modern Driving

- c) **Four models, one ad**
 Art director—Arthur A. Surin
 Artist—Harry Nuse,
 Thompson Associates
 Client—Nash Motors
- d) **New engine, performance**
 Art director—Wallace W. Elton
 Artists—Remis Hamon, Al Baxter
 and Teasdale Barney
 Agency—J. Walter Thompson
 (New York)
 Client—Ford Motor Co.
- e) **Glamour, speed in fleet of five**
 Art director—Daniel W. Keefe
 Photographer—John Rawlings



f)



g)



h)

**Agency—McCann-Erickson
(New York)**
Client—Chrysler Corp.

d) Stresses style

Art director—Gerald Link
Photographer—Richard Beattie
**Agency—Kenyon & Eckhardt
(New York)**
**Client—Lincoln Division,
Ford Motor Co.**

e) 3-page announcement

Art director—Mack Stanley
Artist—Rene Bouché
Agency—Maxon, Inc.
Client—Packard

f) Year-ahead styling

Client—Cadillac
Art director—Glen J. Frost
Artist—La Driere Studios, Detroit

g) More modern living

Client—Pontiac
Art director—James E. McGuire
Artist—George Shepherd, Detroit

h) More horsepower

Art director—Lester Mange
Artist—Harold Fluke
**Agency—D. P. Brother & Co.,
Detroit**
Client—Oldsmobile

**Type Directors discuss
typography and design**

'What's New in Magazine Editorial Typography and Design' will be the subject of the March 16 meeting of the Type Directors Club. George Samerjan, free lance designer and painter and chairman of the 1953 AIGA Magazine Show, will moderate this visual presentation of current usage and trends. Some of the material analyzed will be from the recent AIGA Show.

March 30 Frank E. Powers, Type Director, J. Walter Thompson, will moderate "What's New in Magazine Advertising Typography and Design."

April 6 the topic will be "What's New in Direct Mail Typography and Design." Led by Eugene M. Ettenberg, Gallery Press, other commentators will be Robert Stumpf, Bruce Sweet, Robert Foster and Kenneth C. Pratt.

Four book designers will join Joseph F. Weiler, typographic director of Ballantine Books, in a discussion of current trends in Book Design. This meeting, April 13, will be a visual presentation, as are all of the club's programs.

All meetings are 7:00-10:00 P.M. at Engineering Societies Building, 29 W. 39 St., N. Y. C.

SOI presents awards

Art students competition sponsored by the New York Society of Illustrators climaxed in the awarding of medals and cash prizes to nine winners, three in each category. A donation by Foote, Cone and Belding makes these awards possible.

The PAL poster winners are: first prize, Joel Philip Myers, Parsons School of Design; second prize, G. Ray Wilson, Parsons School of Design; third prize, James A. Toomer, Art Career School. In the Greater New York Fund category winners are: first, Joan Lukas, Abraham Lincoln High School; second, Lawrence J. Orbach, Parsons School of Design; third, John Ammus, School of Industrial Art. First, second and third awards in the National Tuberculosis Association poster contest are: Dominick Arbusto, Art Career School; Theresa Cacciato, Washington Irving High School; Dolores Ramos, Prospect Heights High School.

Industrial Design debuts

First issue of Industrial Design, a bi-monthly review of form and technique in product design, development and marketing, was out last month. This 154 page magazine is 9 x 12, has a four-color cover, and several inserts of colored pages. Alvin Lustig is art editor. Industrial Design is published by Whitney Publications, Inc., 18 E. 50th Street, New York.



Various jewelry ad approaches

Cartier deviated from the glittering, sharp treatment of institutional jewelry with this new series of institutional ads. Bert Steinhauer (Albert Woodley Co., New York) conceived this complete change of key, the one with grain quality, photographed by William Helburn, and the other similar but sharper high key story treatment, photographed by Richard Avedon.

Another departure from the conventional jewelry ad is B. Altman's fashion approach: without detail, loosely drawn, pale pink and from the woman's point of view. Simeon Braguine, the AD, planned a full-color ad, but was too late and used the pink in such a way as to give a similar effect. Charles Kovec was the artist.

LNA to exhibit in May

4th Lithographic Awards Competition has closed on March 1. The opening exhibit will be held May 7-14 in the Vanderbilt Suite of the Biltmore Hotel, New York. Winners will be announced at the opening on May 7.

As-is cameras

Willoughby's Camera Store, 110 W. 32nd Street, New York, is making available on an "as-is" basis cameras which need reconditioning. It is said that buying these and having repair work done personally saves considerable money.

N
A
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Record entries expected

for New York's 33rd

The 33rd Annual National Exhibition of Advertising and Editorial Art and Design will be held at the Associated American Artists Galleries, 711 Fifth Avenue, New York, from June 8 through June 25, it was announced today by Suren Ermoyan, Chairman of the Exhibition Committee.

Mr. Ermoyan, pointing out that the Exhibition will be a national competition of international recognition for the 33rd consecutive year, stated: "We confidently expect more entries this year than ever before". Several changes and modifications have been made which assure a broader, more comprehensive showing.

The principal improvements include: Certificates of Merit honoring all entrants whose work is hung in the Exhibition, in addition to the national and international recognition which results from the reproduction of the work in the Art Directors Annual, published later in the year.

Also, in every instance in which the artist is honored, the participating Art Director will also be equally honored.

The list of classifications has been completely revised and modified. Competition will be absolutely equitable within in categories as result of a greatly amplified list. Two-color pages, for instance will be judged with other two-color pages, four-color with four-color, small ads with small ads, and so on throughout the list of classifications. A new system of balloting will provide absolute secrecy for each ballot cast.

A panel of thirty-three judges has been drawn from the fields of Advertising and Editorial Art, Design, Illustration and Photography. Each of these men is outstanding in his field, and consistent with custom, has no other relation to the show other than to judge it. With the cooperation of this broad, competent jury, it will be possible to have Illustration submissions judged by a group including at least two prominent Illustrators, Photography judged by a group including top Photographers, Design by leading Designers, and so on. Deadline for submissions is March 22.

The Awards Luncheon will be held in the Grand Ballroom of The Waldorf-Astoria, Park Avenue at 50th Street, New York on the 8th of June. For further data, write or call the Art Directors Club, 115 E. 40th St., N. Y. 16, MU 5-4340.



San Francisco elects Freeman Newly elected officers of the San Francisco Art Directors Club are: president, Robert B. Freeman, Charles R. Stuart Advertising; first vice-president, Ettore Firenze, Brisacher, Wheeler & Staff; second vice-president, Guy Street, Schmidt Lithograph Co.; secretary, Frederick J. Herschleb, McCann-Erickson Inc.; and treasurer, Walter T. Warde, Foster & Kleiser Co.

Seattle exhibits

Fifth Annual Seattle Art Directors Club Exhibition will be held April 10-17 at Frederick & Nelson's auditorium. In May the show will move to the Henry Art Gallery for an additional month's showing.

Work of the winners of 10 Distinguished Merit and 20 Merit awards will appear in April AD&SN.



Atlanta ADs meet Shown at a recent meeting of the Atlanta Art Directors Club on use of photography in art direction is Hillary G. Bailey, public relations department, Coca Cola; J. Pat Denman, past president of the AD Club; and E. M. Lusink, now president. Photograph is of William B. Hartsfield, Mayor of Atlanta.

Atlanta sponsors meet, exhibit

Art Directors Club of Atlanta sponsored the Second Annual Business Art Institute and Exhibit at the Atlanta Division, University of Georgia, January 29.

Keynote address on the program theme, Art Materials, Methods and Techniques, was delivered by George Samerjan, consultant art director of New York City. Wallace W. Elton, NSAD president, was the luncheon speaker on Management and the Art Director.

At the afternoon session O. C. Holland, advertising director, Interchemical Corp. of New York, spoke on Color and Ink, and Theodore J. Klaiss, Eastman Kodak Company Southeastern Technical Representative, talked about the Kodak Fluorescent and Flexichrome Processes.



Detroit's new officers Art Directors Club of Detroit has elected its 1954 officers. Shown standing is past president, William Johnson and board member Fred Peck. Left to right is William Connelly, board member; Robert Hungerford (Campbell-

Ewald), second vice-president and secretary; Ray Colby (Ford Motor Publications), president; Leonard Anderson (J. Walter Thompson), first vice-president; Robert Andrus (Kenyon & Eckhardt), treasurer; Chauncey Korten and Alger Scott, board members.

chapter clips

Boston: Such subjects as membership, fees, annual exhibition and awards, AD annual and disposition of scholarships were on the agenda of a recent meeting. Outcome has not yet been announced.

Detroit: 5th annual "Printing to Hospitals" project was Detroit's biggest project to date. This year cash awards were given at a big formal dinner. Joe Franz was chairman of the project. Studio management-art directors shindig is to be sometime this month. Awards dinner and 6th exhibition is scheduled for April 28. Fred Peck of Grant is now editor of the club's News Bulletin.

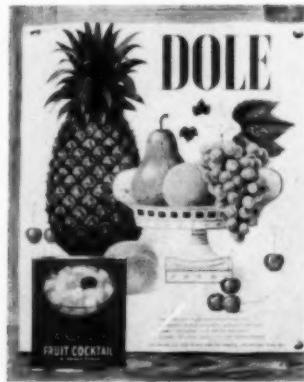
New York: George A. Nelson Jr. of the Stevens-Nelson Paper Corp. told the club about "Specimens", their collection of the world's finest art and printing papers. Copies of the volume were distributed to members. Last month, Henri Crayon, whose scope runs from chalk-talks to set designs for European operas, was guest speaker. Lounge exhibition (fine art) was by Willard B. Golovin and Robert Hack.

San Francisco: AD Club and Artists Club (which comprises the SAAD) plan to be more individually active this year. Bob Bach, past-president was in New York last month and visited AD&SN offices; brought some excellent west coast suggestions.

NSAD

award nominees

Art Directors clubs have named eleven outstanding figures in the art world for consideration for the 1954 NSAD Award. To help NSAD members select from these eleven the man they feel most deserving of the award, AD&SN presents biographical data, picture, and samples of current work of each nominee. Ballots are being distributed to members through their local clubs. Candidates were nominated by the following clubs: Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Montreal, New York, Philadelphia, San Francisco and Seattle.



Robert O. Bach California born and trained, Robert Bach is AD for N. W. Ayer & Son in San Francisco and a past president and charter member of the Art Directors Club of San Francisco. He studied at the California School of Fine Arts, where he later became an instructor, and also taught advertising design at the Honolulu School of Art. Mr. Bach has also been

AD in the Philadelphia and Honolulu offices of Ayer. He is on the Board of Directors of the San Francisco Art Association, won an Award of Merit in the 1952 New York AD show and a Medal Award in 1953 plus numerous awards in San Francisco AD shows. His paintings have been exhibited in several West Coast museums, galleries, and private collections.

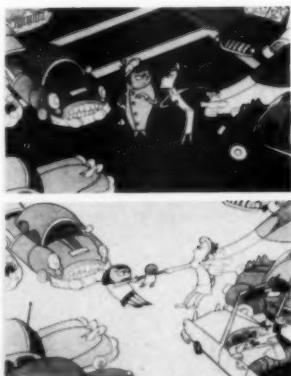
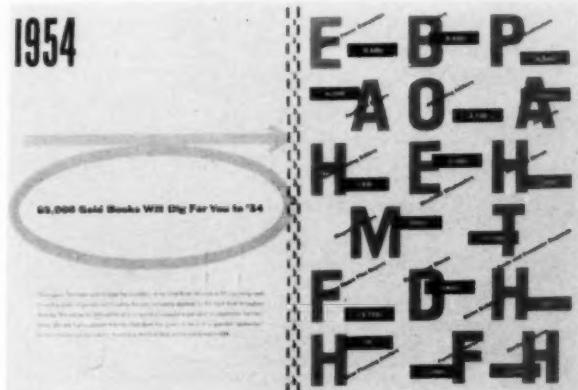


Lester Beall Art director, industrial and interior designer, painter. Started pioneering use of modern art in advertising in Chicago in 1933 and has always worked independently. Has restyled many publications and redesigned packages for many concerns such as Marshall Field & Co., Ward Baking Co., The Simonize Co., P. Ballantine & Son,

Pond's Extract Co., E. J. Brach & Son. Is Consultant AD, United States Lines and is responsible for designing of all special promotion for The Glenn L. Martin Co. Is Art Consultant to the United States Air Force and to the Office of the Secretary of Defense. Is a member, National Arts Council of the United Nations.



1954



Stephen Bosustow That new look in animated cartoons that first appeared several years ago was developed by UPA (United Productions of America), of which Stephen Bosustow was founder and is currently president. Among his output is "Gerald McBoing-Boing," Academy Award winner here

and in England. UPA also won New York AD club awards for TV commercials in 1951 and 1952, Los Angeles AD award in 1952, and an award for standards of excellence in audio-visual communication from the Institute of Design of Illinois Institute of Technology.





Frederick W. Boulton It is just 31 years since Frederick Boulton joined J. Walter Thompson Co. Today he is Vice President and Director of Creative Services for JWT's Chicago office. Born 1901 in Mishawaka, Indiana, he studied at Chicago Art Institute, American Academy, Academy Julian in Paris and with several leading artists. After a short spell with JWT he

left, in 1923, to form his own studio which he headed until 1931 when he rejoined the agency as AD. National accounts handled include Pennsylvania Railroad, Cream of Wheat, Swift & Co., Kraft Food Company, Parker Pen, Kellogg's Cereals, Ford, Lincoln, Mercury, Nash and numerous others. His paintings have been award winners in numerous exhibitions.

The things you can learn from a Parker "St. Regis"!

Parker pens are made of fine materials and are designed to last. They are also very comfortable to hold and write with. Parker pens are available in a variety of colors and finishes, including gold, silver, and black. They are also available in different sizes and styles, including fountain pens, ballpoint pens, and rollerball pens. Parker pens are made to last, and they are a great investment for anyone who wants to write well.

How many one of the world's most important insurance companies is located in Wisconsin?

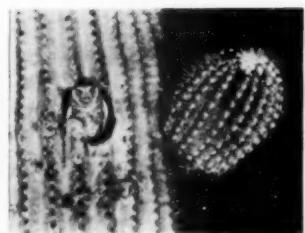
Employee Materials ✓ Wausau

The trick in all these is a cream cheese...

And the cream cheese is the genuine Philadelphia Brand

Made only by Americans, with a richness and flavor that can't be copied.

PHILADELPHIA CREAM CHEESE



Walt Disney Native of Chicago, 1901, and attended Chicago Art Institute. Was a newsreel cameraman and a magazine illustrator before going into the animated cartoons business at Walt Disney Productions. Early Alice cartoons were soon followed by Oswald the Rabbit, Mickey Mouse, etc. Feature

films followed his success with shorts, starting with "Snow White and the Seven Dwarfs" and last year with "Peter Pan." Combination live-action and cartoon technique began in "Song of The South". His most current works are "Rob Roy, the Highland Rogue" and "The Living Desert", his first true-life adventure feature.

Wallace W. Elton Artist, photographer, and author, Wallace Elton is Vice President and Art Director, J. Walter Thompson Company, N. Y. He has won awards for posters for the past few years in Chicago and New York, is currently President of the National Society of Art Directors and Vice President of the New York Art Direc-

tors Club.

Born in Massachusetts and graduated from Brown University, Mr. Elton specialized in art and photography. Before joining JWT he had been with N. W. Ayer and Lennen & Mitchell. He is author of "Navy In The Sky", "Guide To Naval Aviation" and of numerous travel stories.



Morley Tropic!

Want to keep more in a day? Drink more than you eat! (or, drink more!)

Florida grapefruit juice is a natural source of Vitamin C. It's also a natural source of energy. And it's a natural source of flavor.

So if you're looking for a quick pick-me-up, or a healthy meal replacement, or a refreshing drink, look no further than Florida grapefruit juice.

Florida grapefruit juice is a natural source of Vitamin C. It's also a natural source of energy. And it's a natural source of flavor.

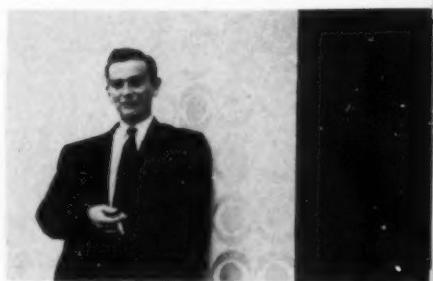
So if you're looking for a quick pick-me-up, or a healthy meal replacement, or a refreshing drink, look no further than Florida grapefruit juice.

Florida Grapefruit
To drink or enjoy right!



William Golden Creative Director, Advertising & Sales Promotion, CBS Television, he was born in New York in 1911, educated in New York and Los Angeles. He worked for a lithographer, a photoengraver, several newspapers, and Conde Nast Publications. Mr.

Golden joined CBS in 1937 and ever since then his work has been prominent in the shows of the New York Art Directors Club. Graphis and Print magazines have shown his work here and abroad, and, since 1949, he has won awards every year in AIGA Printing For Commerce shows.

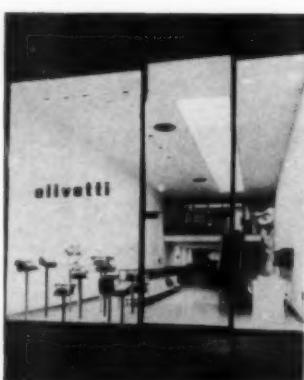
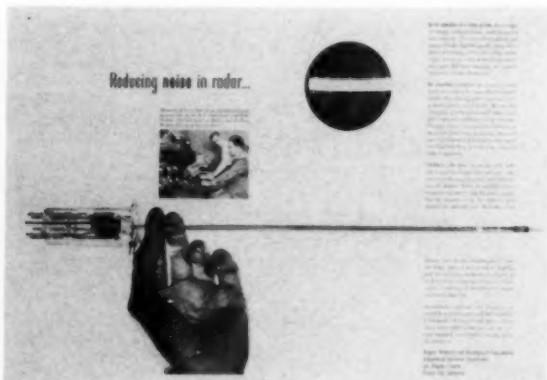




John A. Groen For the past ten years John Groen has been AD for Foote, Cone & Belding, Los Angeles, winning a score of national and regional awards for ads for Lockheed Aircraft Corp., Walt Disney Studios, Capitol Records, Cole of California, Catalina and many others.

Born in Rotterdam, Holland, in 1915, his family moved to Salt Lake City

where he attended school, designed theater lobby posters and department store windows. In 1939 enrolled in Art Center, Los Angeles, then became a free-lance specializing in lettering before joining FC&B. He won the second award in 1952 and 1953 at the Annual Exhibition of Outdoor Advertising Art, and the George W. Kleiser Medal for outdoor advertising.



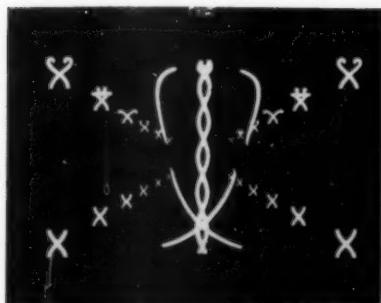
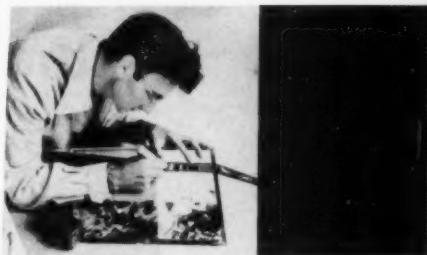
Leo Lionni Designer, painter, writer and lecturer, Leo Lionni is AD of Fortune Magazine and design consultant to several companies and societies, including Olivetti Corporation of America and Parsons School of Design.

Born in Amsterdam, Holland, in 1910, Mr. Lionni received a Ph.D. in Economics from the University of Genova

in 1935. From 1931-1939 he painted, wrote articles on art and did advertising design in Milan. In 1939 he joined N. W. Ayer in Philadelphia where he AD'd for Container Corporation and the "Never Underestimate the Power of a Woman" series. He has also designed posters, done magazine illustration, won numerous awards and had several one-man showings of his work.

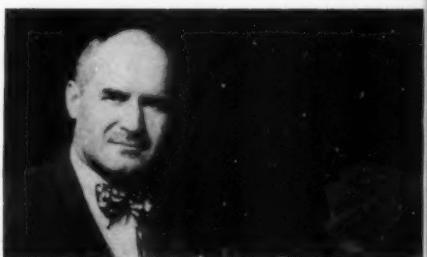
Norman McLaren Tackling and conquering the unusual is Norman McLaren's specialty. Most recent recognition of his achievements in a specialized field was the Oscar of the Academy of Motion Picture Arts and Sciences for his documentary short, "Neighbors." Born in Scotland in 1914, he studied art at the Glasgow School of Art. His first abstract motion pictures

were made when he was 18. In 1941 he brought his skill to Canada. Three to 10 minutes long, his films are made up of 7,000 or more miniature designs painted frame by frame on a reel of clear film. He also made stereoscopic films, creates music and sound effects by photographing hand drawn sound shapes onto the sound track.



Paul Smith V.P. and creative director of Calkins & Holden, Carlock, McClinton and Smith, Paul Smith was born in Minnesota, went to University of Minnesota, started his ad career as a copy writer in Chicago and became an AD in 1929. Since then he has won 28 major art awards and was twice

president of the Art Directors Club of New York. He has had 10 years with Kenyon & Eckhardt, 6½ years with D'Arcy (in charge of Coca Cola account), formed his own agency in 1948 and merged with Calkins & Holden in 1950.



**the
best
in
design
... the
best
in
sales**

Emphasis in the 12th National "Design & Printing for Commerce" show was on design. Show chairman William Golden, CBS Television AD, keynotes the show as follows: "A successful advertisement, one that fulfills the ambitions of the advertiser, can and should be conceived as an art project that embodies only the best in design and typography. . . . The Institute is confident that the winning ads will represent the best in design, and through that design, the best in sales appeal."

This year's American Institute of Graphic Arts show was a double header. Part I exhibited the "50 Advertisements of the Year" as selected by jurors Will Burtin, Charles Coiner, and Jack Tinker. The "Design & Printing for Commerce" jury included John Anderson, Joseph Blumenthal, Marshall B. Davidson, and Robert Gage.

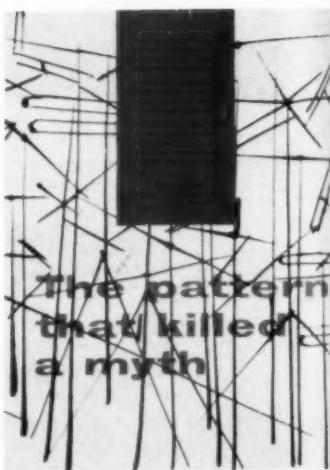
Some of the pieces selected for each exhibit are shown on these pages. Show closed at AIGA New York headquarters March 12, will tour larger U. S. cities. Partial tentative schedule is: March 15-19, Philadelphia; March 15-19, Washington, D. C.; March 20-27, St. Louis, October 1—February 1, West Coast.



a)



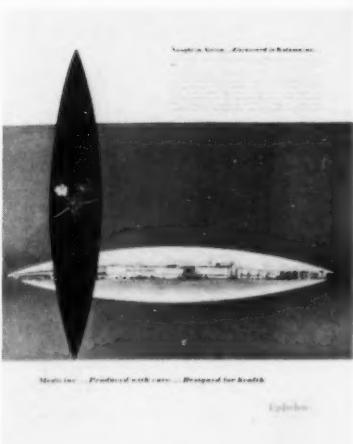
b)



c)



d)

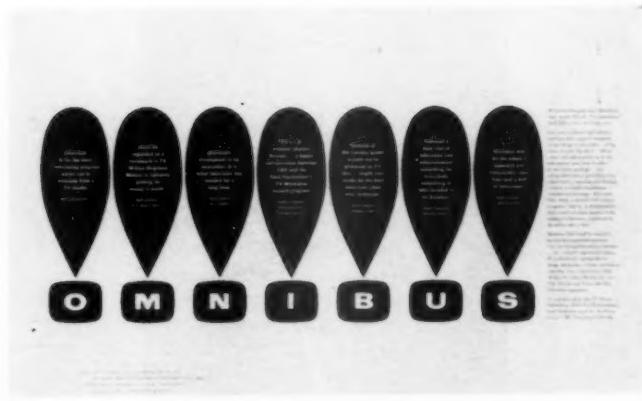


g)



h)

- a) Art director—George Tscherny
Photographer—Midori
Agency—George Nelson & Assoc,
Client—Herman Miller
Furniture Co.
- b) Art director—Matthew Liebowitz,
Andrew Schmitt
Artist—Matthew Leibowitz
Client—Sharp & Dohme,
house organ
- c) Art director—William Golden
Artist—Bob Cato
Client—CBS Television
- d) Art director—Leo Lionni
Artist—Leo Lionni
Client—Olivetti Corp. of America
- e) Art director—William Golden
Artist—Kurt Wehs
Client—Omnibus, CBS TV
- f) Art director—James K. Fogleman
Artist—G. Gersten, Blakely Studio
Client—Ciba Pharmaceutical
Products
- g) Art director—Will Burtin
Artist—Will Burtin
Agency—William Douglas McAdams
Client—The Upjohn Co.
- h) Art director—Ralph Breswitz
Photography—Irving Penn
Agency—Hewitt, Ogilvy,
Benson & Mather
Client—Gourelli, Inc.



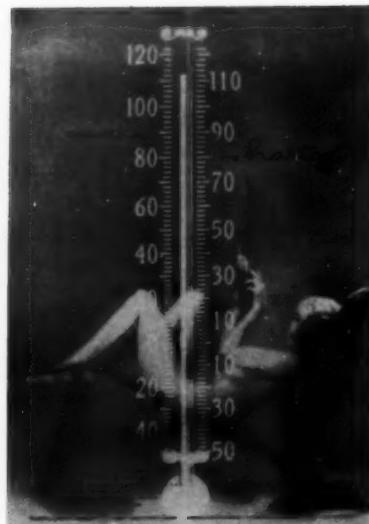
e)

case history:

FOR FIGURES THAT SPELL PROFIT IT'S **hartog**

MULTIPLY YOUR
WITH *hart*

brand





brand name

Problem:

Basic objective of the by-now-well-known Hartog shirt campaign was establishment of the client's brand name in an intensely competitive trade media. Even before art direction was established, the corollary objective from the point of view of the Carson/Roberts Agency was to execute the campaign on a limited budget.

Background:

Briefly, Hartog shirts were not too dissimilar from those of countless competitors. Price, fabric, design and workmanship — all fell within the established brackets of the overall industry. The problem was to establish brand recognition in the buyer's mind. Sales, it was assumed correctly, would follow.

Solution:

Jack Roberts, Art Director on the campaign, used a once-a-month insertion in a bi-weekly media—Menswear. This particular publication is devoted to ads selling merchandise. Stress is laid upon style, color, material . . . upon showing the garment to the market.

The Hartog series showed no garments. Instead, each ad appealed through the use of girl-art. A single copy line made a single point about the merchandise. Instead of a cheesecake photographer, however, Roberts chose Hal Adams, well known for his high fashion work; fashion lighting was employed in the shooting of each ad to soften the effect. Never was the girl naked. Instead she represented a provocative and highly unusual pin-up . . . one that the average reader knew

was different from average calendar art. For these reasons the campaign had an immediate impact.

Simplicity in format was an integral part of this series which achieved continuity through the use, each month, of a man's pipe in the picture. The presence of a male in the highly suggestive shots was thus implied but never stated.

Each ad was themed to the time of year. For instance a shot of a nightgowned girl superimposed on an income tax form was headlined: "There is No Withholding from Hartog!" Another, which incorporated the Easter rabbit in sophisticated line art, sloganized: "Multiply Your Profits with Hartog!"

Results:

Sales effectiveness of the campaign is stated by Hank Daniels, president of Hartog: "Our sales have increased over 50 percent as a direct result of the Menswear series." Of prime importance is the fact that Hartog salesmen have entree to any store, large or small, in the United States and Canada. Brand identity was established overnight. The campaign has been discussed, parodied, described by syndicated columnists and analyzed by seasoned advertising trade media.

Reprints of the ads were also used in an end-of-the-year calendar. Thousands of requests have poured in for reprints. Another series is in work for the coming year. Main point of the campaign, however, may be summarized in its refreshing simplicity and attention-getting art direction . . . a factor responsible for selling thousands of shirts without the description or visualization of a single one.



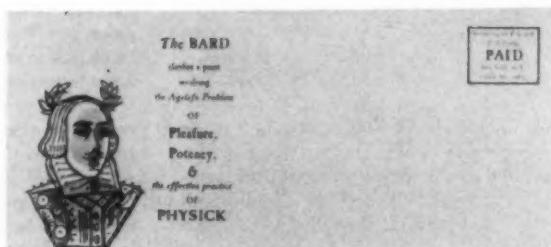
in the doctor's mail



b

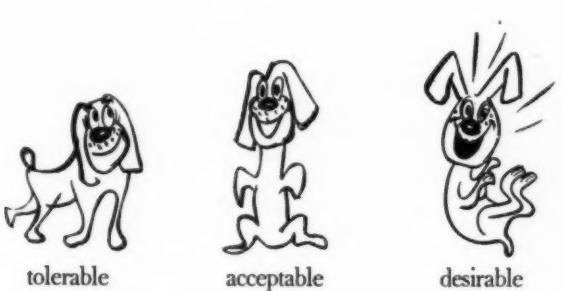


c



VICTOR TRASOFF, AD, WM. DOUGLAS MCADAMS

- a art director / Harry Zelenko
artist / Harry Zelenko
agency / Wm. D. McAdams
client / Pfizer Laboratories
- b art director / Harry Zelenko
artist / Harry Zelenko
agency / Wm. D. McAdams
client / Pfizer Laboratories
- c art director / Victor Trasoff
artist / Joseph Low
client / Pfizer Laboratories
agency / Wm. D. McAdams
- d art director / Victor Trasoff
artist / Birger Roos
agency / Wm. D. McAdams
client / Pfizer Laboratories
- e art director / Herb Lubalin
artist / James Carraway
agency / Sudler & Hennessey
client / White Laboratories



The high level generally achieved in pharmaceutical advertising art is a reflection of two basic facts about this type of promotion:

1. *The Competition:* Today the average physician in America receives more than fifty pieces of mail in a week. With so many manufacturers of drugs and related products fighting to gain the Doctor's attention, the designer and illustrator are kept on their artistic toes developing arresting devices. It is important to keep in mind, however, that a device intended to gain the doctor's attention must "arrest" in terms which relate to the doctor's professional experience and problems. Irritant or noxious copy have little or no place in medical advertising. Similarly, any artistic device which gets a sympathetic response from the Doctor cannot be based on shock appeal alone.
2. *The Nature of the Message:* The purpose of a piece of medical advertising is to induce the physician to prescribe a product intended for the treatment of his patients. The art must, therefore, not only arrest the physician's attention—it must have an educational content as well. It must, if it is good medical advertising art, work with the copy and help advance the sales message. To achieve this, a variety of approaches can be used. In some instances, a light, even humorous art treatment is permissible and effective; other situations may call for a more sober, considered approach—perhaps an anatomic illustration depicting pathology. There is, of course, a wide range of techniques in-between these two.

The medical advertising pieces here displayed illustrate the wide diversity of approaches found effective. As an interesting sidelight, the examples of advertising for the Doctor of Veterinary Medicine indicate that the same considerations hold when products are promoted for the treatment of disease in animals. The promotion of products for use in the treatment of the sick—human or otherwise—employs advertising art which generally compares favorably with the best in other types of promotion.

Jobs, salaries

where are they going and why

JERRY FIELDS, DIRECTOR, JOBS UNLIMITED,
ADVERTISING PERSONNEL AGENCY

The shiny pants poverty of 1932 and the humiliation of hand-to-mouth living during the depression years has left American business men in somewhat the same condition as a punch-drunk fighter. Everytime the pug hears a bell he comes out swinging. The minute sales start falling off the American business man starts yelling "recession" and looking wildly around for an economic storm cellar. But the bell the fighter hears may be just the ringing of a cash register, and the recession the business man thinks he sees may just be the normal fluctuations of the business cycle. The country went through this same "fear" period in 1949 and along with it went predictions of economists about the coming great increase in the ranks of the unemployed. In 1949 a leading business magazine asked us to comment on the job outlook for creative people. Our answer then is the same as our predictions now. There will be more good jobs available than good people to fill them. Management will not let its top talent go when things tighten up. If they trim their payrolls at all, they will trim off the marginal producers and the dead wood in their departments. We have found that nine of ten people we place in jobs are people who are working and who wish to change their jobs for any of the many reasons a worker wishes to change his employment climate. Few of them have actually been discharged.

Assuming that we are in for a "readjustment to normalcy" during 1954, what will be the outlook for the commercial art field? There is no avoiding the fact that what effects business generally will effect the advertising business specifically — and the art field more specifically. Everyone seems to agree that this will be the year of intensified "hard sell." The immediate result will be an increase in amount and effectiveness of advertising programs. It will mean more hiring in every art category by agencies, art studios and ad departments of companies. It will be a year that will separate the men from the boys as far as actual ability is concerned. A man will have to produce or else. By the same token, ad agencies

will also have to produce results in the form of effective campaigns for their clients. We expect to see a great shifting around of agency accounts in 1954 by companies not satisfied with their sales figures. When accounts move, people move. So as an employment agency servicing the advertising field exclusively, we are looking to the biggest year yet in job activity.

In an effort to get a clearer picture as to what is in store job-wise for the commercial artist in 1954, we sent a questionnaire to leading art directors and art department managers in various parts of the country. Here are the questions we asked and the answers we got:

Question: Do you expect more, less or the same demand for art talent in 1954 as compared with 1953?

Most ADs agreed that there would be little change in their requirements for new people. 1954 is expected to see the same high level of employment in all art categories as in 1953. Most ADs remarked that they are always looking for outstanding talent and can always make room for an exceptional man. The art executive at an agency which is one of the creative leaders in the midwest had this to say: "We expect more demand. Though print budgets have been smaller in relation to total expenditure, due to the impact of TV, total expenditures are larger and print seems to be holding its own fairly well volume-wise. It is our observation, too, that there is a trend toward a realignment of the balance between print and TV. A case of history repeating itself with the same sort of adjustments that took place after the first hysteria of radio wore off."

A Chicago art director struck a more pessimistic note: "Present art talent will stay put," he said. "New artists will have trouble getting placed."

Naturally a man with a job who feels that we are going into a period of depression may think twice before leaving his post. But few men quit a job before having something else lined up.

Question: Do you anticipate a demand for any special kind of art talent in 1954?

This question brought out some of the most interesting responses. With everyone acknowledging that 1954 will call for the use of every available sales tool to move merchandise, almost everyone questioned stated that there will be a great demand for creative talent to prepare sales promotion, merchandising and other collateral material. This has been a long neglected area of creative activity because agencies are not able to realize their 15% commissions for preparing this material. Consequently, they have preferred that the client prepare his own collateral material in his own advertising department or at studios specializing in this kind of work.

There is a very small pool of experienced art talent for sales promotion work today as most artists prefer working on national ads where they get greater recognition. Even though the emphasis will be on hard sell as far as space advertising is concerned, the designer will be able to utilize his skills during this period in preparation of sales kits, direct mail, merchandising pieces and point-of-sale material. Ad agencies will no longer be able to prepare a few space ads for a client and leave it at that. They will have to furnish his distributors, dealers and salespeople with every kind of advertising tool, and art talent will be needed to create these tools. For this service they will have to charge a fee for creative work over and above their production and art charges.

Question: Do you expect any difficulty in securing any category of art talent?

Everyone questioned agreed that top drawer art talent will be as scarce during 1954 as it was in 1953. Agencies in Detroit, Chicago, Cleveland and Boston which picked up a considerable amount of business from New York, were experiencing and will continue to experience the worst shortages. With New York being the center of art activities, many men are loath to pull up roots and move to another big town. If they moved, they preferred to move to small towns.

One art department manager complained that he had trouble getting enough men into his department fast

ability, thoroughly familiar with TV problems and operation and with a good background of live shows and TV studio work."

Question: Will salary scales in the art department remain the same, be higher or lower?

We received the greatest diversity of opinion on this question. Many felt that salary level would be stabilized along with the economy of the country. By this they seemed to imply that salary level might go down to more reasonable figures along with a corresponding drop in the cost of living. However, several ADs felt that salaries would go up generally due to the upgrading of existing personnel and because of greater selectivity in the hiring process. Better qualified personnel will be taken on to do the harder selling job in 1954. These people will have to be paid in accordance with their worth in the market. Here, laws of supply and demand go into effect, and top men will demand and get higher wages.

We have seen this process in action during the latter part of 1953. More and more employers have let their jobs stay open rather than fill them with mediocre talent. When the pressure of work became such as to demand that jobs be filled, salary levels were raised and a better calibre of applicant was submitted. We expect to have greater difficulty in placing the mass of mediocre talent that always clogs the job market, and at the same time find fewer and fewer good men for the many jobs that are always open. The removal of the excess profits tax will also see a definite tightening of the purse strings as far as bonuses, raises, etc. are concerned.

Question: Do you plan on using more "design" art this year or will you be looking for "hard sell" layout and illustration?

This question has already been answered by all the economic forecasters and business councilors. "Hard sell" will be the order of the day. However, many art directors felt that the nature of the account will dictate the technique to be used. The impact of collateral merchandising material colored this answer by one of the country's top ADs: "Collateral material should give rise to an upsurge in design by virtue of its flexibility and by presenting more opportunities for design than does a printed page. Increasingly competitive markets, however, will demand 'strong sell' and force salesmanship to the point where there must be a

wedding of the two. Perhaps we're really on the verge of lifting design appreciation levels but we cannot overlook the fact that advertising's job is to 'communicate' with markets and to sell them. 'Design' which communicates can also be 'strong sell'."

In spite of the highly competitive sales picture for 1954, some ADs held out for good design. Here's a sample of that opinion: "This question can best be answered by those agencies who have accounts where "design" art can do the best job. The economy is stiffening; consequently, competition is becoming very great. So creative hard sell layout and illustration will be at a premium. This applies to advertising of mass market items."

Question: What is the outlook for art school graduates?

This brought forth some emotional outbursts from ADs suffering from the lack of adequate young talent in their departments. Most replying that schools were not doing so good a job as they should and that the graduates were not prepared to take their place in a commercial art department.

This is a complaint we have been registering for years. A major portion of New York art school graduates pass through our agency in the process of their job hunting after graduation. Yet we can place very few of them for they all seem to lack the basic ability to do fundamentals, such as paste-up, which is essential before any bullpen manager will take them on. It seems that the schools put the cart before the horse and let their students enjoy themselves working on impressive four-color ads for Life or designing magazine covers for Interiors instead of teaching them fundamentals. A student may have great talent but he will rarely get the opportunity to display this talent if he can't break into an agency or studio as a beginner doing basic things.

Here's how one art director summed this up: "If they could only get a solid foundation and could learn that this is not a 'dreamy' business, art school graduates would have a great future. As you know, every creative agency has room for good young creative thinkers in art, copy, merchandising for TV. There seems to be a dearth of well-schooled, intelligent, creative, young aspiring art directors. Why, I don't know—and I think the art schools of the country are missing a great opportunity. Here's for more art schools like Art Center in Los Angeles who are doing a good job."

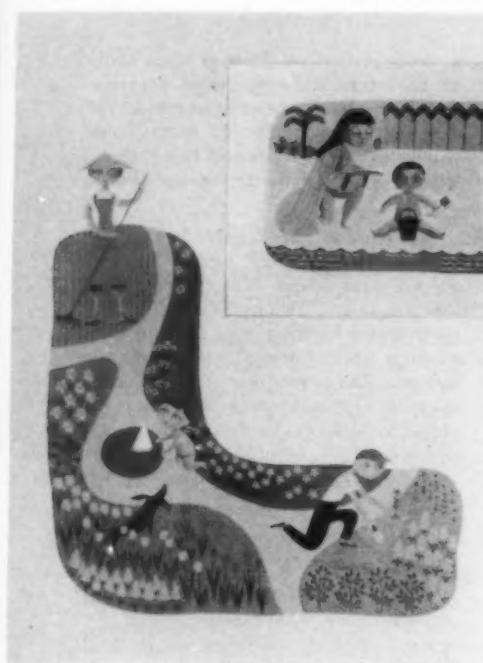
enough when a new account came in or when a present one increased its appropriation. Several art directors laid the blame for the continuing shortage of good art talent at the door of the art schools. One said: "There seems to be a definite shortage of young, well-trained, creative advertising art directors, so I can only answer this question by saying, yes. The art schools of the country don't seem to be producing the well-grounded creative talent that I know must be present. It just has not been developed."

Question: Do you expect an increased demand for TV art talent? If so, what kind?

Here we come into advertising's newest creative frontier. Here is a field where standards and techniques have not become rigid and where a man can be creative with a capital C. There are many new job classifications unique to the television field and there is no pool of trained talent to draw from. It is the wise and perceptive art director or manager who knows how to take the skills of existing talent and convert them to TV functions. With the advent of color TV, still more classifications will become increasingly important. The role of the TV art director, package designer, stylist, set designer and make-up man will come to the fore.

Art directors questioned all agreed that the greatest demand at ad agencies will be for story board men and animators. One art department manager wrote: "Yes, very definitely, there will be an increasing demand for TV art talent. As TV becomes of age, matures, and becomes an increasingly potent selling tool, TV art talent will be in great demand. This field actually needs new specialized talents which are now being developed. This TV art talent must, however, be highly creative in visualizing selling ideas using the mechanics and tools of the TV medium."

Another said, "Yes, we expect TV art departments to fill out to a logical organizational structure geared to high unit volume. They will need two types of personnel, we feel: fast layout men, particularly talented on illustrative visualizing; art directors, strong on managerial

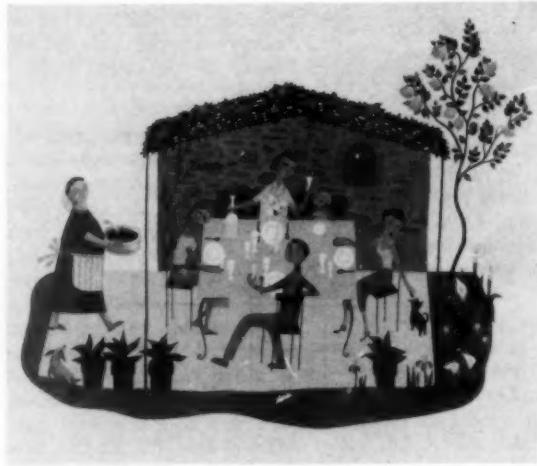


alice golden

Upcoming Artist

Commercial experience plus a year's travel in Europe proved the right mixture of practical work and inspiration for upcoming artist Alice Golden.

A Cooper Union and Art Students League student, Miss Golden designed albums for Decca and was promotion AD for Helena Rubinstein. In June 1951 she took off for Europe dividing four months in England, France and Switzerland, then spent eight months in Italy researching museums and churches. Since returning she has freelanced for Seventeen, House & Garden, Woman's Day, Esquire, and done some decorative package illustration and Christmas card design.



Carbro and dye transfer: when and why

SAMUEL LANG, KURSHAN & LANG COLOR SERVICE

In all my dealings with art directors and agencies, I have found that some of them do not know the actual difference between Carbos and Dye Transfers. In most of these cases they actually mistake one for the other in the same way that Ektachrome and Kodachrome transparencies are very often confused.

A Carbro print and a Dye Transfer print are both made from separation negatives. The similarity between the two ends there.

With the Carbro, three tissue-thin images are made, each in its primary color and then superimposed on each other in register on a paper support. This results in a full color print composed of colored pigments. A Dye Transfer is made somewhat differently. Three gelatin relief images are made which are subsequently immersed in three primary dyes. These are called matrices. Each color is then transferred on a gelatin coated paper which absorbs the dye, thus resulting in a full color print with the colors being composed of dyes. These matrices then can be re-dyed and transferred again giving a second print without having to make up new matrices. As you can see, many prints can be made from one set of matrices with this medium, while with the Carbro process, only one print is obtainable without making another set of pigment tissues.

Which shall it be?

The problem has arisen in many art directors' and production men's minds as to when Carbos or Dye Transfers should be used. The only way for them to properly determine the correct use of the two is to know the advantages and capabilities of both.

There are some cases when the photographer will shoot direct separation negatives, either with the one-shot color camera or separately (foods, still life, etc.). In this case, the Carbro has the distinct advantage over the Dye Transfer

since there are fewer color registration problems with Carbro than with Dye Transfer. The color images on a Carbro can be stretched or compressed, thus making registering an exacting but simple job. However, once the Dye Transfer matrices have been made, their original size cannot be changed.

With certain subject matter, a Carbro gives the illusion of added depth due to the physical characteristics of the print. There are three distinct layers of colored pigment, one on top of the other, while Dye Transfer is a fusion of dyes on one layer. We have found that to the engraver, there is no difference between the two when making his plates.

Carbro advantages

There are times when strip-ins are needed and there again the Carbro, in most cases, has the advantage over the Dye Transfer. Since the Carbro print is actually tissue thin, a second print can be put on the same support as the first without a raised edge. The same can be done with a Dye Transfer although expert retouching would be needed. In certain cases a Dye Transfer can be double printed without a raised edge. After one print is transferred onto the paper, another can be transferred on the same paper with a different set of matrices.

On the other hand, a Dye Transfer has the advantage over a Carbro because of the variation possibilities. There are times when it is difficult to execute the idea and color values wanted by the art director and client. A good procedure to follow would be to give the client two or three prints of the same subject with variations of color, i.e., a normal color balance, a slightly colder color balance, and a slightly warmer color balance. Color contrasts can be controlled also, making variations innumerable. Naturally this can be done with Carbro too, but the cost is usually prohibitive. This is due to the fact that each time a print

has to be made, a new set of pigment tissues have to be made.

On several occasions, when a Dye Transfer was to be used in an advertisement, a quantity of the same prints were needed for simultaneous reproduction in many cities. With Carbro, the costs would have been so high as to make the undertaking impractical. However, with Dye Transfer, the job was economically feasible and quickly done. Because of the different process and materials used, a Dye Transfer usually can be turned out faster and cheaper than a Carbro.

Local correction of color can be done by the color service making the Dye Transfer prints before they go to the retoucher. Most color laboratories have selective bleaches which they use to correct areas that are off color. This usually results in lower retouching costs. There are a great number of retouchers available who are familiar with the Dye Transfer print, whereas a few years ago, they were rather scarce.

Trend to Dye Transfers

Since the advancements made with the Dye Transfer process and the intense research and improvements are still going on, the Dye Transfer of the future should be of even greater quality than can be obtained today. There have been tremendous strides in automatic registration which have practically eliminated the problems involved in registering the matrices.

On the other hand, Carbro prints, having been in existence a great many years, have seen little improvement in the past few years.

In my opinion, Dye Transfer is gradually replacing the Carbro for reproduction uses. There are fewer laboratories making Carbro prints today. I feel that eventually, because of the lower cost of the Dye Transfer, more such color prints are going to be used in the future, as has been evidenced by the greater use of prints now, than ever before.

production bulletin

Line effects produced photographically from tone copy by new process; gravure method promises better color fidelity and uniformity faster and at less cost.



Line effects from tone copy: If you ever want to make a pen-and-ink drawing from a photograph, you may be interested in the new Kodak Tone-Line Process.

The photographic technique produces a line drawing effect from a continuous tone image.

Starting point is a sharply detailed good photographic film negative. No additional art work is necessary but when desired, details can be added by an artist or retoucher.

A pen-and-ink style picture is produced more rapidly than is usual for such drawings. Resultant line copy is reproduced without a halftone screen.

The negative is combined with a positive of nearly equal contrast so that the positive acts as a mask for the negative. When taped together, the set is contact exposed to Kodalith film. Spinning the printing frame or rotating the light source allows some light to work its way around the edges of the mask and negative, producing a line image on the film.

This method is different from solarization techniques in which the negative and positive are out of register with each other. Illustration shown was reduced $\frac{1}{2}$ from a Tone-Line print.

Method is said to be rapid and low cost. For a booklet describing steps in the process and showing effects obtainable, write for "Line Effects from Photographs by the Kodak Tone-Line Process," Eastman Kodak Co., Rochester 4, N. Y.

Gravure color better, faster: A new method of making gravure printing plates and cylinders promises color reproduction more faithful to the original, better color uniformity in a wide number of publications, and savings in production time and cost that might amount to 20 percent of present costs.

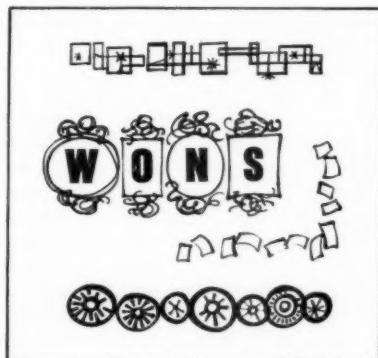
Developed by Intaglio Service Corp. and called "Taglio Types," the process works as follows:

The corrected copper proofing plates are used to pull impressions on non-absorbent acetate or glass. The copper plate is made from a continuous tone positive and a gravure screen, or from a continuous tone positive and a halftone positive (for News Dultgen gravure). These acetate or glass impressions are the Taglio Types. They replace the continuous tone positives now supplied gravure printers. Taglio Types can be used for conventional or News Dultgen gravure. In the latter case the printer is supplied a set of screened positives, as before, and a set of Taglio Types. Since the Taglio Types are pulled from the copper plates which contain a screen, frosted acetate is attached to the Taglio Type to diffuse it and lose its screen, preventing a moiré. Advantage claimed is that the plate buyer sees a set of color proofs completely satisfactory to him, knows that further reproduction will be from material he has okayed, and that all publications will get identical material. This eliminates possible errors of hand retouching under present systems.

Reproduction from Taglio Types for gravure is analogous to letterpress reproduction from such patented electrotypes in letterpress as Reillytypes, Royaltypes, or Atlantictypes.

At present Taglio Types are being commercially tested in a few large plants. Time and cost figures have not been positively determined but it is hoped that this process will chop 20% off production time and costs.

Esquire switches to Fairfield: Esquire magazine is now using 9/10 and 8/9 Fairfield Medium for its text type. After studying some twenty popular faces, production director and vice president Gus Berkes and the magazine's ADs chose the Mergenthaler Linotype face because it reproduced well on all stocks and in all processes. It will be used in both letterpress and gravure sections.



New decorative line ornaments, designed by Rael Cowan, have been made available by Photo Lettering, Inc. A few of the 50 Spring and Easter designs are shown here. Designs can be enlarged, reduced, repropportioned and photographically varied to meet layout requirements. Brochure showing new series is available from the company at 216 E. 45th St., N. Y. C.

Bi-metal offset plate promises longer runs, better quality:

Lithengrave, a product of Printing Developments, Inc., is a bi-metal offset plate that is grainless copper on aluminum. PDI says Lithengrave plates are made faster, produce sharp tones, holds dot areas throughout entire tone range, uses less water and produces more uniform printing. It is a long life plate and can be used for re-runs where quality must match original run.

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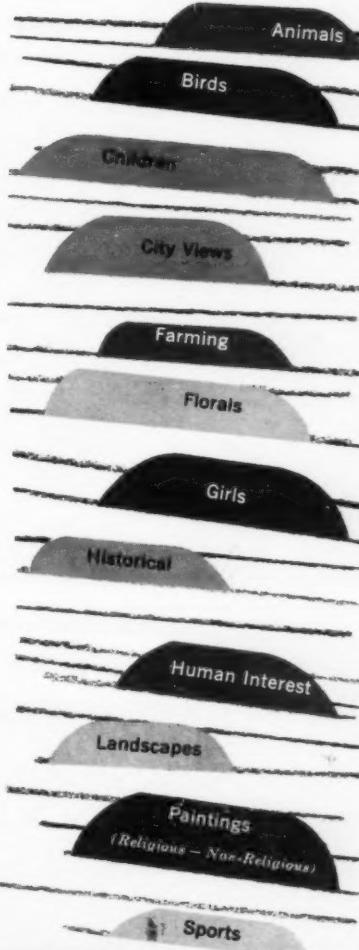
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trade talk

ART DIRECTION BOSTON: Dan Fox is associate art director of William J. Small Advertising . . . CHICAGO: Charles O. Puffer Co has named John Von Dorm AD . . . CLEVELAND: James H. Soisson, art director of Penn & Hamaker, Bedford, has been elected a v.p. . . . NASHVILLE: Harold Crellin, formerly of Griswold-Eshleman Co., is AD and production manager of McDonald & Haggard . . . NEW YORK: New members of the New York AD Club are David Davidian and Robert Sherrick Smith, both of William H. Weintraub; Howard C. Imhoff, Jr., Doremus & Co.; William R. Bowman, Calkins & Holden, Carlock, McClinton & Smith; Ben Spiegel, Grey Advertising; Peter Edgar, Dancer-Fitzgerald-Sample; Robert J. Tucker, McGraw-Hill Publishing Co.; and Anthony J. Vaccari, Corona, N. Y. . . . Toby Moss is teaching art direction, layout and design at N. Y. Employing Printers Assn. evening sessions . . . Paul Newman is now art director at Kudner Agency . . . AD George Samerjan spoke at the Society of Business Magazine Editors in Washington recently. Other speakers on the program were Admiral Lewis L. Strauss, chairman of the Atomic Energy Commission, and Joseph W. Martin, Jr., Speaker of the House . . . Andrew Ross has been named AD at the American Broadcasting Company . . . Everett W. Hencke to Anderson & Cairns as senior AD and manager of the art dept. . . . Jules Helfant is AD at Daniel & Charles . . . Shell Oil Co. named Frederick H. Roberts manager of production and distribution as well as art director of public relations . . . Irene Charles, formerly with Butterick Patterns, is now creative and administrative AD, Daniel & Charles . . . Ralph Danziger, formerly AD for Norman D. Waters Adv., to director of adv. for the Toy Guidance Council, which is planning a \$1,300,000 promotion campaign . . . Melcon Tashian to K & E as an AD . . . PHILADELPHIA: Formerly with Clements Co., Nicholas S. Tridemas is now AD with Advertising Associates of Phila., Inc. . . . SAN FRANCISCO: Albert J. Camille to manager of the art dept., McCann-Erickson . . . TORONTO: A. S. Furnival, formerly AD of Chatelaine Magazine, to Vickers & Benson Ltd. . . .

ART & DESIGN BALTIMORE: Art Unlimited is a new studio located at 1221 Linden Avenue. Principals are Bill Finkelstein and Al Klevan, formerly of Newhoff-Blumberg . . . BOSTON: Lee W. Court, formerly

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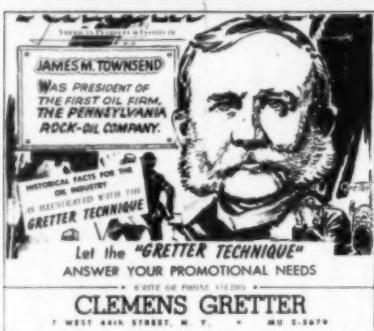
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trade talk

display manager of Filene's, has joined with the firm of Ben Nason and R. Walker to form **Nason-Walker-Court** with offices at 1126 Boylston St. New firm will offer a national consulting service for retail merchants, manufacturers and advertising agencies . . . CHICAGO: Richard C. Lewis, president of Dick Lewis Studios, has been elected president of the Assn. of Art Studios in Chicago . . . Martin, Boehnert & Associates, creative planning and production service, has opened offices at 612 N. Michigan Ave. Principals are Walter B. Martin, formerly creative supervisor of Earle Ludgin & Co., and Kenneth G. Boehnert, formerly AD of Maxon Inc. . . . J. Walter Thompson has established a fine arts gallery at their Chicago office. Collection is intended to boost middle western contemporary artists and demonstrate that ad agencies appreciate fine art . . . CLEVELAND: Meldrum and Fewsmith has added Edgar Kestner and Richard Baker to its art department . . . DETROIT: McNamara Brothers added several new illustrators: James Jackson, Elaine Havelock, Ted Kubit, Pauline Nopponen, Jack Barton, letterer, and designer James Dunne. New art rep is James Hadden . . . LOS ANGELES: Designer Joe Young, repped by Falk-Raboff Gallery, has been commissioned by the architectural office of Welton D. Becket & Assoc. to execute the true Italian mosaic mural for the City of Los Angeles Police Facilities Bldg. . . . NEWARK: Sid Richards from BBD&O to Graphis Studios at 105 Halsey Street . . . NEW YORK: Henry Dravneek, N. Y. AD Club member, has re-opened his own studio at 214 E. 41st St. Associated with him are Bill Stone and Hampus Morner . . . A. I. Friedman, art suppliers, are celebrating their 25th anniversary . . . Tom White, formerly at Thompson Associates, and Ric Grasso, illustrator, have begun operations as **White-Richards Inc.**, 270 Park Ave. Firm will represent artists and photographers and provide all-around art studio service . . . Frank Peter Piliero has moved his art studio to new and larger quarters at 38 E. 38th St. . . . Joe Micara appointed manager of Flexo-Lettering Inc. . . . Rapecis-Sipp, advertising designers, have moved to 48 W. 48th St., CI 7-8056 . . . Ferber Presentation Studios made a hit with their free lunch chits . . . Jorge D. Mills, photography, retouching and production consultant at 101 W. 42nd St., believes that by "constructive collaboration with AD, AE and others, the consultant retoucher can be of value as a liaison between agency and client" . . . Editorial changes

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trade talk

at McCall's are: **John English**, art editor since 1950, is now managing editor; **Henry Ehrlich**, former managing editor is now picture story editor . . . **Caravan Gallery** is sponsoring a prize competition in any fine art medium. Works are to be submitted March 29 & 30. No submission fee . . . New bookstore and gallery at 33 E. 75th St. — **Lucien Goldschmidt** . . . **Walter Dorwin Teague Jr.** **Milton Immermanz**, **Gordon M. Plez** and **Carl R. Conrad** have been elected additional partners in the industrial design firm of **Walter Dorwin Teague Associates** . . . **Robert G. Neubauer Inc.**, package design and merchandising art, operates in a new building at 234 Greenfield St., Fairfield, Conn., just off Black Rock Turnpike exit of Merrit Parkway . . . **Mitch Marconi** and **Bob Wetje** now with **Ralph Jaeger, Inc.** as sales rep. . . . **Frank Bowling**, head of his own art placement agency for several years, has joined **Jobs Unlimited** as mgr. of their art dept. . . .

AGENCIES BEVERLY HILLS: **Stiller-Rouse & Associates** moved to larger quarters in the Buckeye Bldg.

. . . **BIRMINGHAM: Keegan Advertising Agency** to 908 20th St., S. . . . **CHICAGO: Maryland Advertising Agency Inc.** has been formed with offices at 8 S. Michigan Ave. Principals are **Mary Guilbault** and **Evelyn Young**. Agency will later affiliate with the Beattie organization . . . **John M. Phillips** and **Jack C. Cherbo** have opened their own agency, **Phillips & Cherbo**, at 56 East Walton Place . . . **CORPUS CHRISTI: Adcraft Advertising** to Klee Square, 531 S. Water St. . . . **DES MOINES: J. M. Hickerson, Inc.**, New York, has opened an office at 2021 Grand Ave., a move which consolidates two Des Moines agencies, the **Blakemore Co.** and **Walter E. Battenfield Co.** . . . **HOLLYWOOD: Hadlock & Associates** has been formed following the dissolution of **Hutchinson-Hadlock Co.** 7564 Sunset Blvd. . . . **MIAMI: Charles Anthony Gross Advertising** to Insurance Exchange Bldg. . . . **MINNEAPOLIS: Jaffe Advertising** has become **Jaffe-Naughton-Rich**. **Robert W. Naughton** is visual creative director and **Sydney D. Rich** is TV and radio director . . . **NEWARK: Empire Advertising**, specialists in outdoor junior panels, moved to 266 Chancellor Ave. . . . **NEW YORK: Harold A. Jacobs Co.** moved from 225 W. 57th St. to 510 Madison Ave. New phone number is MU 8-1646 . . . **Daniel & Charles** to 185 Madison Ave. . . . **Powerad Co.** now at 1170 Broadway . . . **Edwin Bird Wilson Inc.** moved from 40

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trade talk

to 52 Wall Street . . . D. C. Smith now at 329 Lexington Ave., was at 299 Madison. New telephone number MU 3-1460 . . . M. M. Horton Co., formerly at 67 W. 44th St., is now located at 225 Westchester Ave., Port Chester . . . J. Gerald Brown Advertising has moved to 15 W. 44th St. and has opened an office at 234 Greenwich St., Hempstead, L. I. . . Albert A. Kohler, formerly ad manager for Soft-Lite Lens Co., has opened his own agency at 10 E. 49th St. Specializes in optical field . . . New Agency, Mahoney & Howard, has opened at 130 W. 42nd St. Principals are John Mahoney, formerly with F C & B, and Alan Howard, previously with BB&D . . . Admissions is a new paper published by Riedl and Freed Inc., 244 Madison Ave. They invite those interested in national advertising, merchandising and publicity to get on their mailing list. It's a 4-pager with illustrated news of some worthwhile ad campaigns . . . BBD&O is new agency for Pal Blades . . . OAKLAND: George E. S. Thompson to 339 15th St. . . . PORTLAND: Showalter Lunch Advertising to 414 Alderway Bldg. . . . McMurphy & Webber has moved to 3054 N. E. Glisan St. . . . Everett A. Mitchell Advertising has opened in the Terminal Bldg. . . . PROVIDENCE: Bo Bernstein & Co. has moved to larger quarters in the WPRO Bldg. . . . SAN FRANCISCO: Conley, Baltzer & Steward is new name of Conley, Baltzer, Pettler & Steward . . . TORONTO: MacManus, John & Adams Inc., Bloomfield Hills, Mich., has formed a subsidiary at 600 University Avenue . . . TULSA: White Advertising to Utica Bldg., 2010 S. Utica St. . . .

ADVERTISING PROMOTION

Kling Studios has promoted William A. Robinson to sales

manager of the sales development division . . . Moise B. Bloch is upped to assistant to the president of Wembley Inc., New Orleans. He will work on visual merchandising and general sales promotions . . . Recent appointments at Eastman Kodak: Paul R. Wentworth is assistant manager of package design division and Wendell M. Phillips to editor of Kodak Dealer News . . . George R. Titus to promotion director of The Washington Times-Herald, was assistant AM in charge of sales promotion . . . Howard R. West from Los Angeles district sales manager to assistant director of adv., Northwest Orient Airlines, St. Paul . . . James Hernandez to manager of export adv. of E. I. du Pont de Nemours & Co.

Inc., Wilmington . . . International Harvester Export Co., Chicago appointed Leslie Segersten supervisor of publication advertising and publicity, merchandising services. Formerly supervisor of sales promotion, he succeeds John W. Branta, now in that capacity in motor trucks division, consumer relations dept.

. . . Peter M. Kayne and Ray C. Meinberg to co-managers of sales, advertising and industrial relations divisions, Martelo & Co., Detroit . . . R. P. Hogan from assistant SPM to co-ordinator of sales promotion and advertising, Kraft Foods Co., Chicago . . . John B. Daniels upped to AM at Minneapolis-Honeywell Regulator Co., succeeding J. D. Grant, now sales manager of the same Toronto subsidiary . . . George E. Sprague, merchandising mgr., is now also AM of Kendall Mills, Walpole, Mass. Lawrence Davis has retired from this position . . . Apt Show Mfg. Co. has named Lee Friend sales and adv. mgr. . . . Don Allhouse boosted to general ad manager of Copes-Vulcan division of Continental Foundry & Machine Co., Chicago and Pittsburgh . . . Lloyd Rager to SPM of LeTourneau-Westinghouse Co., Peoria. W. E. Hendricks advanced to domestic sales mgr. . . . Sheldon Shaffer promoted to AM of Dominion Electric Corp., Mansfield, O. . . . Richard M. Baker, formerly publicity mgr., to AM and SPM, Ansul Chemical Co., Marinette, Wis. . . . Edward J. Fallon appointed AM, Dixie Paint & Varnish Co., Brunswick, Ga. . . . Fred L. Gordon from SPM, Necchi Sewing Machine Sales Corp., to AM and SPM, Bostwick Laboratories, Bridgeport, Conn. . . . Robert Wexler has resigned as advertising publicity director, John Irving Shoe Corp., Boston . . . At Clark Equipment Co., Benton Harbor, Mich., Colin G. Kennedy to AM and George M. Barnard to assistant AM of the construction machinery division . . . A. W. Stoddard from Syncro Corp., Oxford, Mich., to director of public relations and advertising, Detrex Corp., Detroit . . . Edward A. Gumpert, formerly AM at National Biscuit Co., now has the same position with evaporated milk division, Carnation Co., Los Angeles . . . Formerly with CBS-Columbia, J. Lawrence Leeson is now advertising and merchandising mgr., Peninsular Distributing Co., Detroit . . . Lewis L. Lacey upped to sales-promotion manager, White King Soap Co., Los Angeles . . . Eric P. Alford, previously AM, Morris Plan of California, named adv. and publicity mgr., North American Securities Co., San Francisco . . . Bruce W. Wert, head of

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trade talk

the media division, added duties of assistant manager of advertising and sales-promotion at Goodyear Tire & Rubber Co., Akron . . . Western Union Telegraph Co. promoted Joseph D. Johnson to director of sales, services and advertising, succeeding A. K. Mitchell, who has retired . . . Maurice W. Rybeck to AM and SPM of Roaman's, was with I. J. Fox-Fifth Ave., New York . . . G. Weldon Willis to SPM of the American Home Magazine . . . Changes at Penick & Ford, NYC, are Lewis E. Pierce to ad and promotion manager and Eugene J. Fitzgerald to his assistant . . . Bernard F. Flounacker is now SPM, Enterprise Advertisers' Service, NYC . . . John Stolarz to AM and SPM of DeWalt, Inc., subsidiary of American Machine and Foundry Co., Lancaster, Pa. . . Charles F. Bennett to The Best Foods Inc. as a product adv. and promotion mgr., was brand promotion mgr., Lever Bros. . . . David Abrams to SPM of J. N. Adams & Co., Buffalo was SPM at James McCreery, NYC . . . Willard Storage Battery Co. appointed David A. Coulter director of sales and advertising to launch their new campaign . . . Dale E. Hall to assistant ad manager of Libbey-Owens-Ford Glass Co. . . . Nestle Co., Inc., White Plains, named Donald Cady V.P. in charge of advertising and merchandising . . . Gilbert T. Karp to Eastern publicity and sales promotion manager of James E. Pepper & Co., Lexington, Ky., an affiliate of Schenley . . . Louis Green to AM of Moly Motor Products Corp., was AM of Jason Corp., Hoboken . . . The Elmer P. Scott Co. Inc. named Bruce E. Stewart AM . . . John F. Carter from Robert Winternitz to the ad promotion staff of Scholastic Magazines, NYC . . . Melrose Distillers named Clyde F. Freeman national merchandising manager . . . Sy Rosen to AM and SPM of Flex-Let Corp., NYC . . . Fred Gregg promoted to director of advertising and sales promotion for Crosley division of Avco Mfg. Corp. . . . Talon Inc. appointed Frances Rafferty SPM; she was with K & E . . . Jack Larned Jr. to Western ad manager for Hotel Management, Restaurant Management and Restaurant Equipment Dealer, Ahrens Publishing Co. . . . Frankfort Distillers Corp., NYC, promoted J. Leslie Wells to general merchandising manager on the Four Roses and Paul Jones brands . . . Louis Tannenbaum, formerly with Macy's, is director of publicity and sales-promotion of Gimbel's . . . Thomas J. Rurik is now VP. and SPM of Brown &

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trade talk

Bigelow, NYC . . . Robert Voepel upped to SPM, Industrial & Engineering Chemistry and Analytical Chemistry magazines, Reinhold Publishing Corp., NYC; Louis H. Shutte, Jr. to SPM, Chemical & Engineering News and Journal of Agricultural & Food Chemistry . . . Tyler G. Kaus from Macfadden Publications to promotion dept., McCall's . . . K. F. Vogt to AM and SPM of Ritter Co., Inc., Rochester . . . Joe Chapman Lane Jr. to AM and SPM for Westinghouse Electric Corp., Elmira, N. Y. . . . Howard W. Ostrom to sales and ad manager and Leo E. Murphy to director of public relations, Mohawk Airlines, Ithaca . . . Mrs. Gloria E. Muench to AM and SPM of Daystrom Furniture, Olean . . . Phillip B. Hoppin upped to manager of adv. and sales promotion, air conditioning division, General Electric, Bloomfield, N. J. . . . John H. Thomas to AM and SPM of Sloane-Delaware Floor Products, Trenton, N. J. . . Harry Gorman, formerly with Kingsley Advertising Service, to AM and SPM of Moss Photo Service, NYC . . . Fred A. Aston Jr. named to manage the general operation, package division and consumer sales and broker activities of Oakite Products, Inc. Michael J. Cullinan to AM of the company . . . Ralph L. Gates to AM and SPM of Wurlitzer organs, Tonawanda, NY . . . Ray D. Jordan upped to AM and SPM, commercial equipment department, General Electric Co., Syracuse . . . R. B. Port promoted to assistant AM and SPM, P. H. Hanes Knitting Co., Winston-Salem, succeeding R. T. Bean, now assistant general sales mgr., Congoleum-Nairn Inc., Kearny, N.J. . . . Bernard Jeffs from Reed & Carnick to director of advertising, Magnus, Mabee & Reynard Inc., NYC . . . John F. Clayton appointed director of sales, coated products division, Carborundum Co., Niagara Falls, N. Y. . . . Joe Serkowich, AM, LeTourneau-Westinghouse, Peoria, named "Industrial Advertising Man of the Year" by Industrial Marketing Magazine.

CAMPAIGNS Strongest, widest and most diversified campaign in Ford Motor Company's history has begun for its '54 cars and trucks. Newspaper ads up 30% and magazine advertising, 22% . . . Parker Pen Company has at last put a ball-point pen on the market. The Jotter will sell for \$2.75 . . . Bendix Home Appliances (Avco Mfg.) will blanket the nation with its broadest-ever advertising coverage through 38 mags . . . E. L. Bruce Co.

flooring, Memphis, begins its campaign in national and sectional business and consumer publications through Greenhaw & Rush . . . "Make a House a Home" is Magee Carpet Company's theme for its heavy magazine campaign. Grey Advertising has the account . . . Admiral Corp., Chicago, will spend \$6,500,000 in advertising its refrigerators, freezers, electric ranges, room air conditioners. Magazines, newspapers and 24-sheet posters will be used . . . Holeproof Hosiery, Milwaukee, plans a big spring and summer magazine drive through Weiss & Geller, Chicago . . . Berko Electric Mfg. Corp., Queens Village, N. Y., has upped its 1954 ad budget 65% . . . Sessions Clock, Forestville, Conn., is doubling its consumer advertising using magazine and TV . . . United States Plywood Corp. introduces its new Weldwood Presto-Set glue with heavy push in trade, woodworking and trade publications. Newspaper test ads will be used . . . Canned Salmon Inc. began a 10-week campaign last month for salmon-macaroni casserole. 5 promotion partners contributed a total of \$1,000,000 . . . International Harvester national campaign broke March 13 in Saturday Evening Post. Heaviest advertising ever done for their refrigeration division, they will use newspaper, outdoor, TV, radio, and color theater trailers . . . Johnson & Johnson has launched its new baby shampoo with consumer and trade publications and p.o.p. displays . . . American Can Co. has broken a magazine campaign to highlight availability and advantages of canned foods . . . Weiman Co., Rockford, Ill., steps up its advertising for 1954 . . . Dodge Division, Chrysler, Detroit, expands advertising with radio and TV . . . United States Steel Supply Division upped its budget 100%. BBDO Pittsburgh is the agency . . . Joseph T. Ryerson will continue its 6 figure ad budget as in 1953 . . . Same with Chicago's A.M. Castle & Co. . . . Procter & Gamble is boosting its new toothpaste, Gleem, for people too busy to brush their teeth after every meal (one brushing does it) . . . Amelia Earhart Luggage, Newark will use full-color in magazines and newspapers in April, May and June. Daniel & Charles handles their advertising . . . Hardhitting multi-million dollar program will strengthen the dairy market, according to sponsor, American Dairy Assn., Chicago . . . William G. Bell Co., Boston, is preparing a campaign for its Seasoning and Ready-Mixed Stuffing, NY, NJ, New England and Calif. newspapers will



industrial photographs...

When objects must be clearly pictured, when clarity is necessary for instructional purposes, or parts pointed out, EASTERN stands a peer in the field



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NEW YORK 19,
PLAZA 7-5090

PERGAMENT COLOR LABORATORIES INC.

**REPRODUCTION PRINTS
DYE TRANSFERS
DYE STATS***

*Ektachrome Processing
and Duplicating Service*

20 E. 49th St., New York 17, N. Y.
PLaza 1-0655

acrolite

NEW MATTE FIXATIVE
"YES! you can work over it!"
... or ACRYLIC SPRAY

your choice in BIG 12 oz. can \$1.79
at Art Supply Stores.

ACROLITE, Inc. Hillside, N.J.

irving berlin
inc.
ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N.Y.
CIRCLE 6-6350

trade talk

be used . . . \$1,800,000 3-year educational campaign sponsored by the **Sugar Association, Inc.** will emphasize sugar in the balanced diet—will deal with obesity. Leo Burnett, Chicago is the agency . . . **G. Krueger Brewing Co.**, Newark, will increase its newspaper advertising 15% . . . **Roma Wine Co.**, San Francisco, will spend \$1,500,000 nationally to introduce its new dripless bottle . . . **Pillsbury Mills** is making heavy use of newspapers, radio and TV, as well as premiums, to sell its Duff Cake Mix . . . **CBS-Columbia** will spend more than \$1,000,000 for promotion . . . **Bissell Carpet Sweeper Co.** spearheads their heaviest program ever with introduction of Sweepmaster line . . . At least \$1,000,000 will be spent by **Rhodes Pharmacal Co.** on advertising for Imdrin . . . **Anheuser-Busch** will undertake its largest campaign. Spent \$2,000,000 last year on newspaper ads alone, and reports that Budweiser is world's largest selling beer. D'Arcy is the agency . . . New 5c cigar, Wm. Penn, is out by the **General Cigar Co.** . . . **Exquisite Form Brassiere Inc.** will make intensive use of national magazines as well as newspapers, through Grey Advertising . . .



product illustration



MEDIA Parade's advertising is greatly increased this year over their record-breaking year of 1953 . . . New eight-page weekly report to management



PRODUCTS FOR THE ADVERTISING ARTIST

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products? Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical? Write for free sample.

No. 133—24" x 5 yds. \$4.00 roll
No. 134—24" x 20 yds. 12.00 roll



TOMKINS TELEPAD

Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizer paper. Each sheet is divided into 12 perforated sections that have pre-printed areas for video and audio continuity. A real time saver!

\$3.50 each \$38.50 Doz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.

ARTHUR BROWN & BRO
2 WEST 46th STREET, NEW YORK



Continuous tone positives on glass or paper, photo-composing, etc. from art or color transparencies, either facsimile or extensive alterations of color

Peterson COLOR LABORATORY
149 WEST 54th STREET
Circle 7-1747

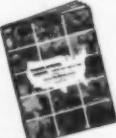
continuities / comic strips / light illustrations
spots / comic books / booklets / tv story boards

DON KOMISAROW STUDIOS

Lackawanna 4-1590

11 WEST 42nd STREET, NEW YORK 36, N. Y.

Now Advertisers Use Photo-Reports



Illustrated booklet describes how Sickles gets pictures and reports for Advertisers and Editors
Send for free copy

SICKLES
Photo-Reporting Service
38 Park Pl., Newark, N. J.
Market 2-3966

trade talk

on business abroad due March 26. Editor and publisher is Eldridge Haynes, New York . . . **The Contractor**, a new semi-monthly for plumbing, heating and air-conditioning, is being published by Walther Publishing Associates, Grand Central Terminal, NYC . . .

TELEVISION Sam Ewing Agency,

San Francisco has become **Sam Ewing Television & Radio Productions** . . . Morgan Greenwood to general AM of the Philco Corp., Phila.; was AM of the TV and radio division . . . George M. Hakim has resigned as director of advertising and sales promotion, TV and radio division, Raytheon Mfg. Co., Chicago . . . Jack Trindl is continuity writer at Kling Studios Motion Picture-Television operations in Chicago . . . Robert Tucker to Calkins & Holden, Carlock, McClinton & Smith as radio-TV director . . . Art Napoleon has resigned as head of the TV commercial film production dept., Biow Co. . . . Monroe Mendelsohn, formerly with United Television Programs, is sales-promotion director of Guild Films Co., NYC . . . At ABC, New York, Mitchell DeGroot has been named director of advertising and promotion of the TV network; Eugene Accas is head of the sales promotion dept. of the radio network . . .

PRODUCTION Hugh A. Scott, formerly with the Portland Oregonian, has joined Ray Car Advertising to handle production and publicity . . . Don Rubin upped to PM at Burlingame-Grossman Advertising, Chicago . . . John R. McCann to assistant PM of Hicks & Gries, Inc. . . . Robert V. Breck, Eagle Photoengraving Co., Inc., has been reelected president of the Photoengravers Board of Trade of New York . . . A. R. Welter, former PM, is now manager of research division, Hosler Advertising, Peoria. James R. Wagner replaces him as PM . . .

TYPOGRAPHY Louis and Philip Kline have acquired Einnehmer & Taylor Inc. . . . Hal Zamboni spoke at the New York Business Paper Editors Club on Practical and Visual Application of Typography to Maga-

trade talk

zine Format . . . **Something About Typography** is a new 35-minute, 16mm sound motion picture film being released by the Canadian Assn. of Advertising Agencies . . . Arnold Bank is now located at 228 E. 45th St., VA 6-3556. He is designer of fine lettering, typography and printing . . . At the January meeting of STA, members made a tour of Container Corp. of America's design labs and printing dept. . . . Haber Typographers Inc. has moved from 245 Seventh Ave., NYC, to 115 W. 29th St. Move doubles space, adds new machines and makes available new type faces . . . Imperial Ad Service has available for firms in NYC area their 1954 type specimen book, 37 W. 47th St. . . . Aaron Burns, formerly with Empire State Craftsman, has joined The Composing Room, Inc., NYC, as a graphic arts consultant.

EXHIBITS Associated American Artists:

thru Mar. 20, Paul R. Smith, paintings; Mar. 22-Apr. 3, Ted Gilien, paintings; Apr. 5-17, Doris Lee, portraits of personalities and gouaches . . . **Caravan Gallery**: Apr. 5-27, Silver Jubilee Competition Exhibition . . .

Moore Institute of Art, Science and Industry, Phila.: March, Scalabrendre Fabric Show; April, Walter Baum one man show . . . **Museum of Modern Art**, New York: thru Mar. 21, Ancient Arts of the Andes; Mar. 10-May 2, Street Scene: Signs for Streets and Buildings, in collaboration with Yale; Apr. 7-June 6, Vuillard;

summer, complete Japanese house from Nagoya, Japan . . . **New York City Center Gallery**: Mar. 3-Apr. 4, Print Show . . .

New York Public Library: thru May, Print Show, Durer to Klee . . . **Photo-Lettering Inc.**: The Alphabet Gallery, Tommy Thompson lettering exhibit . . .

DEATHS William Cole Esty, chairman of William Esty Co., New York . . . **Haydon Jones**, Bridgeport, Conn., newspaper artist, formerly with New York Post and other newspapers . . .

Ray O. Evans Sr., senior staff cartoonist of the Evening Dispatch, Columbus, Ohio . . . **Samuel Warshaw**, scenic artist and instructor at the Art Students League of New York . . . **Charles D. Williams**, former president of the Society of Illustrators, New York . . .

You're Invited to
Kodak's 1954 Showing

COLOR FOR ADVERTISING

IF you sell or advertise anything, you will not want to miss this collection of the year's finest advertising photography.

Hundreds of examples from leading studios in all parts of the country will help you plan your own future work.

Continuous demonstrations will also further your understanding of modern color photographic processes.

Cities, Dates, and Places (hotels):

PHILADELPHIA

March 9-11; Bellevue-Stratford

NEW YORK

March 15-19; Commodore

BOSTON

March 23-25; Sheraton Plaza

TORONTO

April 1, 2; King Edward

EASTMAN KODAK COMPANY

Rochester 4, N.Y.

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less" — Framing & Matting
CHElsea 3-3534 147 W. 14th St.
(Near 7th Ave.)

JACK GOOLD
STUDIOS
80 Madison Ave.
MU 3-0545
illustrative & product
photography



HOW TO BUILD
A PICTURE MORGUE
OF AVAILABLE STOCK-PHOTOS
EYE-CATCHERS
MONTHLY PROOFBOOK
Yearly Subscription \$3.00
Send for FREE Proofbook #3G
EYE-CATCHERS, INC.
207 East 37th St. N.Y. 16, N.Y.

what's new

WHITTLING MANUAL. "Whittling is Easy with X-acto" in a new and enlarged edition with 34 new projects for the amateur whittler. Contains instructions in tools, wood, cutting techniques, finishing and painting. Available from X-acto, Inc., 48-41 Van Dam Street, L. I. City 1, N. Y. 25c.

TYPE CALCULATOR. Kit containing dial shows character count, per line, at any given pica measure for popular type faces. Includes illustrations of type faces. Designed by Hanly, Hicks & Montgomery. Available from Casgel Service, 493 Foch Blvd., Mineola, N. Y.

SALES HISTORY. Tools and methods used by salesmen throughout the ages. Starts with 2500 B.C. and traces the development of the salesmen to the present visual minded presentation. 40 pages. Educational Department, Joshua Meier Co., 163 W. 23 St., N.Y.C. 11. 25c.

NEW PASTEL. Swan Pencil Co., Inc. announces a pastel pencil, simulated colored charcoal claimed to do fine line work. Writes on any copy, blackboard; may be overlayed with fixatives; relatively powder-free. 221 Fourth Ave., N.Y.C. for further information.

MATTE COLOR PRINTS. Bebell & Bebell Color Laboratories offer photographic color prints with matte surfaces which permit retouching and other manipulation. Costs 25c per print. 2531 Church Ave., Brooklyn 26.

COLOR COMPOSITES. Bebell & Bebell Color Labs, Brooklyn, N.Y. offers a new photographic service which is said to save 50% of normal stripping and layout charges. Art work or transparencies are scaled up or down, color corrected and masked, type is stripped in and all is together ready for use on one master transparency. Composites can be produced in sizes 11 x 14 to 30 x 40.

PHOTOCROPPER is a new instrument designed for all professionals in the Graphic arts field who prepare art, type and photographs for reproduction. Produces accurate 4-side cropping.

Tool is printed in 3 colors between two laminated sheets of transparent flexible Vinylite which will not burn or discolor with age as will acetates. \$2.00 at art stores.

YOU DON'T NEED A DICTIONARY FOR "A D"

The "A", of course, stands for Art — and the successful combination of creative ability and advertising design that is proven by distinctive work.

The "D" is for Director — a person who knows how to manage and see that the work is done in the minimum amount of time.

That's the reason why more and more smart AD's are using DOTS Veloxes. They know that they can save valuable creative ability and important time in turning their art work into engravings. And it's inexpensive, too!

For complete service and further information about your special problems, just call Mr. Robbins, JUDson 2-2278. No obligation, of course. It's a pleasure to be of service.

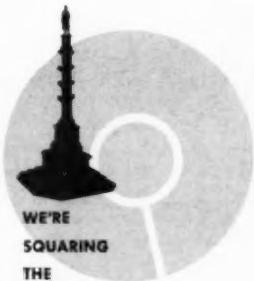


DOTS

INC.

115 W. 47th St.
New York 36

— our business is dots —



WE'RE
SQUARING
THE
CIRCLE

ROSS
Advertising ART
STUDIO

FROM 5 COLUMBUS CIRCLE,
NEW YORK 19, N.Y.
CIRCLE 7-1297

MOVING
TO
1261 BROADWAY
(At Herald Square)



book notes

If it's Bound
by Sloves
it's bound to be
Outstanding

call
SLOVES
for
NEW
IDEAS

portfolios
sales kits
easel binders
merchandise-
presentations

Algonquin 5-2552
Fastest Service
in Town

MECHANICAL BINDING CO., INC.
401 WEST 24 ST., N.Y.



ART PERSONNEL
"Jobs Unlimited" places more
art personnel than any other
agency in America.
*advertising personnel specialists
16 E. 50th St., N.Y. 22 • PL-3-4123

Learn BE A BETTER, MORE
VALUABLE ARTIST!
PHOTOGRAPHY

Skill in specifying, evaluating, producing, using
photographic art is a "must" for success in com-
mercial art today. NYI's famous low-cost, LEARN-
BY-DOING method trains you quickly, easily at
home in spare time. Earn as you learn from top
photo experts. Big FREE book gives full facts. Our
44th year. Write TODAY! Also regular or SHORT-
TERM resident courses to meet your special needs.
Approved for veterans.

SEND FOR
FREE
BOOK

**NEW YORK INSTITUTE
OF PHOTOGRAPHY**
Dept. 7, 10 West 33 St.,
New York 1, N.Y.

UNIVERSAL PHOTO ALMANAC, Edited by Ralph Samuels. Falk Publishing Co. \$2.50.

Photography annual contains 13 illus-
trated articles by well-known authorities,
a section of prints by Life magazine
photographers, a photo market guide,
comprehensive formulary and data sec-
tions and book reviews. 260 pages, profusely illustrated.

MODERN COLOR PHOTOGRAPHY, William P. Durning. Crown Publishers. \$1.00.

Student level explanation of color photo-
graphic techniques in all types of modern
color films. Detailed instruction for color
work by artificial light or daylight.

**NEGATIVE RETOUCHING AND PRINT FINISH-
ING**, Ernest E. Draper and Norris Harkness.
Crown Publishers. \$1.00.

For the serious amateur: negative re-
touching, print spotting, toning, coloring,
cropping, mounting, and titling. Amply
illustrated to guide the student in pre-
scribed techniques for improving photo-
graphs.

PERSONALITY AND COLOR, Fillette Momy.
Vantage Press. \$2.50.

Practical book of everyday use of colors
in clothes, the home and the garden.
Guide to coherent color expression of the
individual.

MANUAL OF TRAVELING EXHIBITIONS, Elodie
Courter Osborn. Columbia University Press.
\$1.75.

Booklet prepared by UNESCO as a
guide to planning, packing and transport-
ing an exhibition. Illustrates and describes
ways of displaying various types of
art so as to give the most advantage-
ous effect. Appendices include general
handling rules, insurance coverage and
bibliography. Back of the book is given
over to black and white illustrations of
several exhibitions.

THE RAPID COPY FITTER, Henry D. Gold, 20
Birch Drive, Merrick, N.Y. \$7.50.

A fast and accurate type casting system
which combines a type gauge with a
series of charts listing a total of 355 type
faces in lower case and caps. Gives name
of foundry for each type face.

**PRACTICAL HANDBOOK ON HEADLINE DESIGN
IN PUBLICATION LAYOUT**, Kenneth B. Butler.
Butler Typo-Design Research Center, Mendota,
Ill. \$3.75.

Number two in a series of handbooks
aimed to increase the scope of the editor's
work. Emphasis is on headline punch.
Hundreds of illustrations. Lists pitfalls
and urges use of good typography and
brevity.

**AMERICAN PAINTING IN THE NINETEENTH
CENTURY**, Main Trends and Movements. John
I. H. Baur. Praeger. \$3.25.

The changing way of life in 19th century
America was reflected in the changing
methods of expression in painting. This
beautifully bound pictorial record of history
is presented by Mr. Baur, Curator of
the Whitney Museum of American Art,
in compact, liquid essays well illustrated
in b&w by some of the most outstanding
works of that period.

MIES VAN DER ROHE, Philip C. Johnson, Mu-
seum of Modern Art, New York. \$7.50 cloth
bound, \$3.50 paper bound.

A complete analysis and appreciation of
the work of this contemporary architect,
including all his own writings. Many
photographs with descriptive text, a com-
prehensive list of works and a complete
bibliography make this second edition an
authoritative reference.

THE BURL IVES SONG BOOK, Ballantine Books.
\$5.00.

115 songs from Burl Ives repertoire, pre-
sented as he sings them, with words,
music for piano and guitar, and color
illustrations by Lamartine Le Goullon
and Robert J. Lee. Brief text with each
song tells of its origin. Book opens flat
for use on piano rack.

tax talk

(Continued from page 15)

tor. It is further indicated that such occu-
pational activities were not engaged in as
an employee. Therefore, under the circum-
stances existing, such occupational activities
must be held to represent the carrying on
of an unincorporated business as contempl-
ated under Article 16A of the Tax Law
and the tax imposed on the income derived
therefrom was correct and in accordance
with the provisions of the Statute.

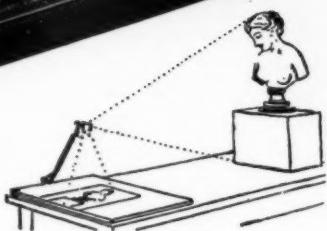
In view of the above, your application
for revision or refund is respectfully denied.

Please take note that, under the provisions
of Section 374 of the Tax Law, *this decision is final and cannot be reviewed unless a demand for hearing on Form I.T. 114 is filed with the Tax Commission within ninety (90) days from the date of mailing of this letter*. This form may be obtained by writing this office or the Dis-
trict Office at 80 Centre Street, New York,
N.Y., or 320 Schermerhorn Street,
Brooklyn, N.Y.

Very truly yours,
Chester B. Johnson, Chief
Revision and Refund Section,
Income Tax Bureau

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"UNIVERSAL"
CAMERA
LUCIDAS

An instrument of unexcelled quality...
 we guarantee that there is no finer lucida
 to be had. \$65.00 Postpaid



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ARTISTS'
 MATERIALS

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 MURRAY HILL 3-2962-3

- Hand-made in France • Nickel-plated brass construction
- Reduces and Enlarges up to 36 times • Twelve lenses for eliminating distortion • Three telescopic slides
- Cog wheel for precision adjustments • Optically perfect prism
- Complete with velvet lined case and instructions.

TRADITIONAL
Winsor & Newton
 QUALITY

Series 7
"ALBATA"

THE WORLD'S
 FINEST
 WATER COLOR
 BRUSH

Finest Pure Red
 Sable Hair Brushes
 that possess great
 strength and long
 fine points.
 Available sizes
 000 through 14.

BRUSHES FINEST OF SABLE



Designers'
 Superfine
 Gouache Colors

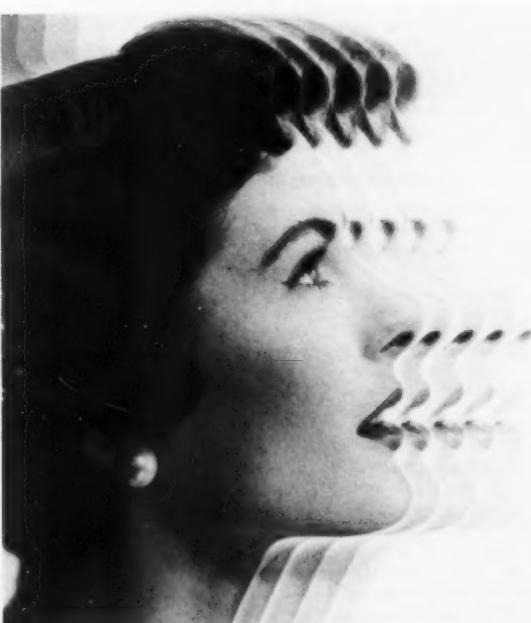
Commercial Artists
 and Illustrators
 will find these
 colors superior to
 any poster or
 ordinary gouache
 color. A range of 59
 colors of extreme
 brilliance, priced
 right for general
 studio use.



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Canadian Agents: THE HUGHES OWEN CO., LTD. • Head Office, MONTREAL

Art Director & Studio News / March 1954



DIRONE Photography

215 EAST 37th STREET • NEW YORK 17
 VANDERBILT 6-1121

Contact Walter Redmond

ART DIRECTOR & STUDIO NEWS

bookshelf

The AD&SN bookshelf makes it easy for readers
to buy, at list price, the best books of current interest
to the art professional and advertising manager.

ANNUALS

69. Graphis Annual of International Advertising Art 1953-54. Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.
45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
68. 32nd Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
70. U. S. Camera, 1954. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.
41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

TYPGRAPHY, LETTERING

59. The Studio Book of Alphabets. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.
66. Three Classics of Italian Calligraphy. An unabridged facsimile edition of the writing books of Arrighi, Tagliente and Palatino, great 16th century calligraphers. Introduction by Oscar Ogg. Bibliography by A. F. Johnson. Plates were reproduced from the original books in the Newbury Library. \$3.95.

SWIPE FILES

19. 750 Designs, Borders, Backgrounds, Tints and Patterns, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
20. Idea File, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
50. 5000 Helpful Pictures of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.
51. 3000 Pictures of Animals, Reptiles, Fishes and Marine Life. Photographs, prints, and drawings of hundreds of species. \$3.00

58. The Drama of Display, visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

ART

54. The Science of Color, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
64. Art in the Ice Age by Johannes Maringer and Hans-George Bandi. Demonstrates prehistoric man's mastery of color, design and form in his artistic expression. Profusely illustrated with color, b. & w. gravure, and line drawings. \$12.50.
65. Vatican Art by Karl Ipsen. 160 illustrations of painting and sculpture of the Vatican. Explanatory captions. \$7.50.
73. Folk Art of Europe. Bossert. 72 plates in full color, 16 in half tones illustrating over 1500 examples of design in textiles, tools, furniture, metal work, ceramics, embroideries, rugs. \$17.50.
76. Survival Through Design. Richard Neutra. A noted architect's philosophy of architectural design for the more human biological and psychological needs of our times. Advocates for the designer tangible observation instead of abstract speculation. \$5.50.

COPYFITTING

42. Streamlined Copy-fitting, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

GENERAL

74. American Slogans, 1952-53. William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.
77. The Burl Ives Song Book. 115 songs, cream of Burl Ives repertoire, with words, piano and guitar parts, short comments on each song, illustrated in color. \$5.00.

ART DIRECTOR & STUDIO NEWS

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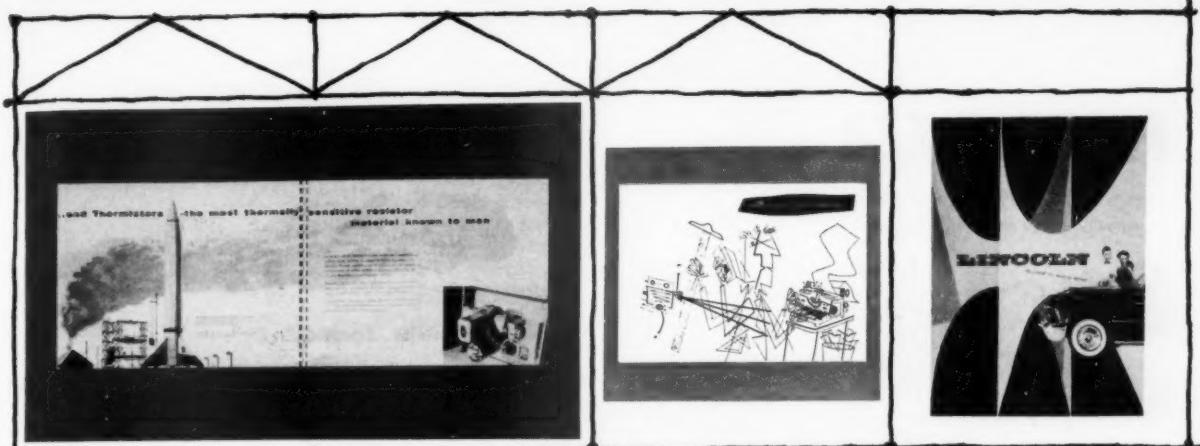
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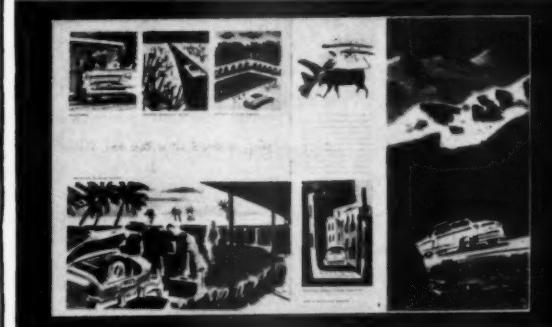
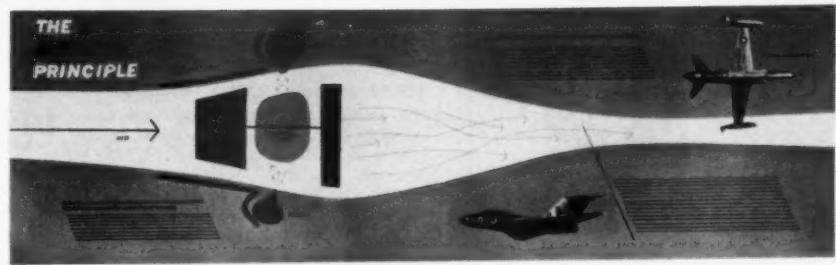
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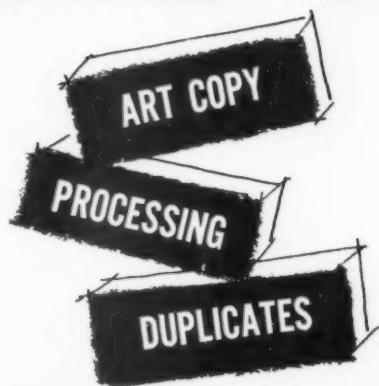
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